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MUSICAL CULTURE NOW CENTERS IN AMERICA

Nation Has Come of Age Musically—Opportunities For Musicians Appear Bright.

By DORIN K. ANTRIM

Feature Writer for Leading Magazines and Former Editor of "Metronome"

IN case you haven't noticed it, Uncle Sam has kicked off his musical rompers and pulled on a pair of long pants. In other words, this nation has come of age musically. To wit: We now have the largest and most discriminating audience per capita of population of any nation in the world. We have the best in music from swing to symphony and opera. Our music bill per annum runs three times as high as that of any other country. In fact, Uncle Sammy is now music king of this cock-eyed world.

In doing some intensive research on the musical state of the nation for magazine articles, I have been amazed at the findings. For instance, the tremendously increased interest in classical music. Although popular music has had a considerable following for some years past, the audience for classical music has been pretty thin. But consider for a moment what has happened in the symphonic field.

In 1885 this country boasted just three major symphony orchestras and only one-tenth of one per cent of the population had heard them. The rank and file did not know a bassoon from a baton, Wagner was no operatic legend but the name of the local butcher, and a Bach fugue was pronounced "batch fudge". Before the World War seventeen symphony orchestras existed in the United States, including ten of first rank. Now, according to the National Orchestra Survey, there are 270, with an increase of 130 from 1930 to 1938. Eighteen new orchestras were founded in 1932 alone. Of this total seventeen are now classed as Grade A, but all are of symphonic size and play the symphony repertoire.

What's been the reason for these symphony orchestras springing up? One thing—demand on the part of the general public. For a long time wealthy patrons have backed symphony orchestras and made up yearly deficits. Now John Q. Public is taking over the responsibility of their maintenance and this is significant. In some cities millions have been added to shrinking endowment funds by popular subscription; elsewhere the people have contributed liberally to maintenance funds. In one year in Rochester, N. Y., an appeal for the support of its orchestra brought 7,791 subscriptions. In San Francisco the people voted half a cent increase in the tax rate for the benefit of its orchestra. Not only has the audience for symphonic music increased enormously in this country in the past decade, but to hold their audiences, Dr. Grant of the National Orchestra Survey observes that civic orchestras find it necessary to play more full length symphonies every year.

Or take the opera. Prior to 1930, opera was considered by the mass of people in this country as an expensive plaything of the hoity-toity where tired business men were dragged for a bit of much-needed sleep. During the 1931 season, the Metropolitan went on the air and has continued the practice ever since. Results have been significant. Millions of people heard complete operas for the first time in their lives. Many of them found that opera had meaning for them, that it filled a void in their lives. According to Edward Johnson, manager of the Metropolitan Opera Association, the opera audience in this



DORIN K. ANTRIM

country has increased at a conservative estimate, one thousand per cent.

Here are a few quotes from letters received. The program arrived in Los Angeles, California, Saturday morning and one employer in response to a petition, closed his establishment so his employees could hear it. A Michigan mother wrote that her four-year-old boy had acquired a book of opera and insisted she read the story of the opera prior to the performance. A boys' club in Mississippi wanted to know why they did not produce more Puccini. A Pennsylvania housewife said her husband used to play golf on Saturday afternoon, but now he hurries home to listen to opera. A lonely rancher's wife in North Dakota wrote: "I have never seen an opera on the stage but I live in hope of seeing one before I die". Which is a natural reaction of those making up this far-flung audience. A person who hears opera and likes it, gets a powerful yen to see the real thing.

Like the symphony addicts, won't these people eventually demand opera presentation for the cities that do not have it? In the case of San Francisco. The city of the Golden Gate now boasts a beautiful modern building, one of the finest municipally-owned opera houses in America, in fact, in the world. It was erected as a tribute to the local boys who fell in the World War. The building cost \$6,125,000 and the fund is being raised by public subscription and a city bond issue. San Francisco citizens from all walks of life are contributing to this fund and they feel rightly that they have a proprietary interest. A small city tax takes care of the orchestra and other maintenance charges.

(Continued on Page Thirty-two)

Finnish Workers Thank U. S. Workers For Aid

NEW YORK CITY.—A message of thanks to American labor for its work in behalf of harassed and bombed civilians of Finland, coupled with an appeal for continued and additional help, was contained in a cable received at headquarters of the Finnish Relief Fund.

Addressed to "Workers of America," the cable was from Eero A. Vuori, president of the Finnish Federation of Trade Unions at Helsinki, who added his voice of approval and encouragement to that of Sir Walter Citrine, president of the International Federation of Trade Unions and general secretary of the British Trades Union Congress, who declared in an earlier message that he was "delighted" at the part played by American labor in rushing to the aid of Finnish civilians.

Vuori's cable, addressed to William Green, president of the American Federation of Labor and honorary chairman of the Labor Organizations Division of the Finnish Relief Fund drive, and Matthew Woll, vice-president of the A. F. of L. and chairman of the labor committee of the fund, said:

"Workers of America—
"Thank you for your aid to our suffering civilian population.

"Finland has become the victim of unscrupulous aggression in utter disregard of our country's desire for peace and her readiness to negotiate. The Soviet Union has taken up arms against us to achieve its aims. Its aim and object is the conquest of Finland and the destruction of her people.

"Organized labor in Finland regards Soviet Russia's act of aggression as an imperialistic attempt at conquest. It was for these reasons that Finnish labor unanimously resolved to support the parliamentary government of the country and to join forces with all others in the defense of our country's freedom and independence.

"We have received much sympathy and material help from the whole world. . . . But the struggle grows fiercer daily. The enemy's great superiority can crush us unless we obtain effective help.

"We hope the whole world, and especially organized labor in America, realize our position. We are deeply moved by the assistance already given us by our American brothers and we venture to rely on your further support.

"In the great forests of Finland a battle rages now for democratic freedom against imperialistic dictatorship. This war, workers of America, is being waged for the future of our small nation and for the future of its workers."

Television Gets Green Light

WASHINGTON, D. C.—The Federal Communications Commission has ruled that beginning on September 1st television stations may begin limited commercial programs. The ruling does not permit the outright sale of time to commercial sponsors but permits them to pay the expenses of experimental programs. This is a compromise between the request for outright commercial television and the view of the F. C. C. that no commercialization should be permitted until the new art has progressed to a point where stabilization will be practical.

The Commission refused to issue any ruling on standards, thus leaving the dispute between the 441- and the 605-line advocates unsettled. "That research should not halt and that scientific methods should not be frozen in the present state of the art, is fairly to be deduced from the engineering testimony of representatives of the company present at the hearing", the Commission stated. "Actual demonstration to members of the Commission indicates the need for further improvement in the technical quality of television.

INDIANAPOLIS HAS WEALTH OF INTEREST FOR VISITORS

Many Points of Beauty and Interest in Indiana City Will Be On Sightseer's List.

Visitors in Indianapolis for the 41st Annual American Federation of Musicians' Convention will naturally wish to go sightseeing. The purpose of this article is to enumerate the points of beauty and interest which will be on the visitor's list when he embarks upon his tour of the city.

First, the Soldiers' and Sailors' Monument which rears its impressive column 284½ feet in the very heart of the city. This memorial to Civil and Mexican War dead has come to be the distinguishing symbol of the Hoosier capital. It is second in height only to the Washington Monument and is considered by authorities the finest piece of monumental architecture in the world. Symbolic groups of heroic size, said to be the largest groups ever carved out of stone, represent War and Peace. Bronze statues of Indiana heroes also adorn the sides. There are cascades of water at the base and an elaborate lighting system for the monument.



There will be no dearth of hotel rooms for delegates and guests at the Indianapolis Convention. The HOTEL LINCOLN, pictured above, is the third hotel under contract to furnish rooms at regular Convention rates.

Indiana's World War Memorial Plaza occupies five city blocks, was built at a cost of \$15,000,000 and includes the beautiful limestone building which houses national headquarters of the American Legion. The Central Shrine is a massive building of Indiana limestone in which Memorial Hall, an impressively beautiful auditorium, is located. A World War museum is in the basement. Also a part of the Plaza is a black granite obelisk, 100 feet high with an illuminated fountain at its base.

The Plaza is flanked by the United States Post Office on the south and the James Whitcomb Riley Public Library on the north. The library is said to be the most nearly perfect example of pure Greek architecture in America. West of the Plaza is the \$3,500,000 Scottish Rite Cathedral, a masterpiece of old world architecture, in its tower a rare carillon, a gift to Indianapolis from a public-spirited citizen.

Visitors will wish to see the Riley Memorial Hospital for Crippled Children, (Continued on Page Thirty-two)

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634—Keene, New Hampshire.
674—Covington, Virginia.

CONDITIONAL MEMBERSHIP ISSUED

A 1028—Isaac M. Everly.
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A 1038—Adolphus Wiley.
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A 1040—Hillard Witherspoon.
A 1041—Eugene "Bunny" Peterson.

DEFAULTERS

Julian Carrick, Baltimore, Md., is in default of payment in the sum of \$30.00 due members of the A. F. of M.

Ralph Paonessa, Los Angeles, Calif., is in default of payment in the sum of \$152.25 due members of the A. F. of M.

Lucile Paradise Nite Club, Sam D. and Lucile Webb, managers, Kansas City, Mo., is in default of payment in the sum of \$68.95 due members of the A. F. of M.

Paul Woody (Woody Mosher) and Paul Robinson are in default of payment in the sum of \$9.00 due members of the A. F. of M.

John E. Head, owner, and Mr. Scott, manager, Back Stage Club, Union City, N. J., are in default of payment in the sum of \$245.96 due members of the A. F. of M.

H. John Gluskin, New York, N. Y., is in default of payment in the sum of \$1,600.42 due members of the A. F. of M.

Eleanor Donlon, New Lebanon, N. Y., is in default of payment in the sum of \$65.00 due members of the A. F. of M.

Frank Naldi, Miami Beach, Fla., is in default of payment in the sum of \$271.00 due members of the A. F. of M.

NOTICE!

Local 641 (colored) of Wilmington, Del., states that a great number of engagements in the jurisdiction of the colored local are promoted by persons of little financial responsibility. A number of failures have resulted in musicians being stranded.

The local therefore suggests that leaders contracting engagements in the jurisdiction of Local 641, in order to better protect their interests, insist on a 50% deposit on such engagements.

Further information can be secured by writing to Frances E. Bell, Secretary, 1204 Talmall St., Wilmington, Delaware.
FRED W. BIRNBACH,
Secretary, A. F. of M.

NOTICE!

NEW LOCAL 634, KEENE, N. H.

To All Locals and Members of the Federation:

Kindly be advised that the jurisdiction of The Associated Musicians of Keene, N. H., Local No. 634, A. F. of M., includes the following: Keene, N. H.; Marlboro and Bellows Falls, Vt. All territory in the townships of Surry, Gilmers, Sullivan, Nelson, Roxbury, Harrisville, Marlboro, Dublin, Swansay, Troy, Westmoreland and Chesterfield embracing Spaford Lake, all in New Hampshire.
FRED W. BIRNBACH,
Secretary, A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of Paul Griffin, Walkathon promoter, kindly contact the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of Radcliffe J. (or Jimmy) Brundage, a member of Local 277, Washington, Pa., kindly communicate immediately with Ethel Barr, Secretary, Local 277, 710 East Maiden St., Washington, Pa.

Anyone knowing the whereabouts of one Guy Ferguson, who sponsored dances in the Armory at New Lexington, Ohio, kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.



DON IRWIN

Any officer or member knowing the whereabouts of Alfred Beadman, alias Don Irwin, former orchestra leader, described as 29 years of age, 5 feet 5 inches tall, weighing about 124 pounds and having black curly hair, will kindly telephone or telegraph collect Albert Schott, Local 2, 3535 Pine Street, St. Louis, Mo. Telephone Jefferson 6897.

Irwin paid off his musicians in worthless checks and is also wanted for bond forfeiture in the City of St. Louis. Your co-operation is earnestly requested.

FRED W. BIRNBACH,
Secretary, A. F. of M.



DON LOUIS DEL RIO

Locals and members are advised to be on the lookout for one Don Louis Del Rio, who claims to be a member of Local 802, to have four bands and to be booked by the M. C. A. Investigation discloses the fact that he is not a member of 802 and evidently has no band and has never secured engagements through M. C. A. Locals should bear these facts in mind and not permit this party to deceive them in assisting him to cash checks, secure loans or in any other way practice an imposition upon them.

FRED W. BIRNBACH,
Secretary, A. F. of M.

CHANGE IN OFFICERS

Local 47, Los Angeles, Calif.—President, J. K. "Spike" Wallace, 1417 Georgia St.; Secretary, Frank D. Pendleton, 1417 Georgia St.

Local 80, Chattanooga, Tenn.—President, Robert Morrison, 320 California Ave.; Secretary, Alvin Blumbers, 100 Brookfield Ave.

Local 168, Dallas, Texas (colored)—President, Theodore Scott, 2513 Thomas Ave.; Secretary, Address the President.

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Local 522, Shelby, N. C.—Secretary, Louis Baker, 107 South Broad St., Gastonia, N. C.

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Local 563, Cairo, Ill.—President, William Gadbois, 416 35th St.

Local 567, Albert Lea, Minn.—President, Westley Schmidt, 133½ East William St.

Local 577, Bangor-Stroudsburg, Pa.—Secretary, Llewellyn F. Heard, Blaine St., East Bangor, Pa.

Local 637, Louisville, Ky. (colored)—President, Oliver Rhodes, 2619 West Chestnut St.

CONFERENCE OF MICHIGAN MUSICIANS

The 23rd Annual Conference of the Michigan Musicians' Association will be held in the city of Flint, Michigan, Local 542, on Thursday and Friday, April 11-12, in the new home of Local 542. The Conference will convene at 2:00 P. M. on Thursday, April 11. For further information delegates are urged to write Secretary Leon Knapp, 253 Monroe, N. W., Grand Rapids, Michigan.

WISCONSIN STATE CONFERENCE

The Spring Conference of the Wisconsin State Musicians' Association will be held at the Hotel Racine in Racine, Wis., on Sunday, April 28. Brothers Sorenson and Dow inform us that Local No. 42 will leave no stone unturned to make the meeting both constructive and entertaining. National Officers are expected. Legislation as well as other important items affecting the musicians will be discussed. Visitors are welcome.

(Doc) E. J. SARTELL,
Secretary.

ANNUAL MID-WEST CONFERENCE

The 17th Annual Mid-West Conference of Musicians will convene for the two-day session at the Cataract Hotel in Sioux Falls, South Dakota, on Sunday, April 21, and Monday, April 22, 1940. The first session will convene at 1:30 P. M., and from that time on the Conference will be the guests of Local 114, A. F. of M. President Weber has designated International Secretary Fred W. Birnbach to represent the American Federation of Musicians at the Conference. Visitors are welcome. For further information, address Claude E. Pickett, Executive Secretary, 221 Jewett Building, Des Moines, Iowa, or Edward P. Ringius, Assistant Secretary, 436 Wabasha St., St. Paul, Minnesota.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

NOTICE!

All locals and members of the American Federation of Musicians are hereby notified that National Music Week for 1940 will be celebrated from May 5 to 11 inclusive.

All locals are requested to cooperate for the success of National Music Week in every possible way, as they have done in the past.

JOSEPH N. WEBER,
President, A. F. of M.

FORBIDDEN TERRITORY

Villa Venice, Albert Bouche, manager, Miami, Fla., is declared Forbidden Territory to all members of the A. F. of M. except members of Local 655, Miami, Fla.
JOSEPH N. WEBER,
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Chi-Am Chateau, Route 29, Mountain-side, N. J., is declared Forbidden Territory to all members of the A. F. of M. except members of Local 151, Elizabeth, N. J.
JOSEPH N. WEBER,
President, A. F. of M.

Legion Hall, Saskatoon, Sask., Canada, is declared Forbidden Territory to all members of the A. F. of M. except members of Local 553, Saskatoon, Sask. Can.
JOSEPH N. WEBER,
President, A. F. of M.

Davenport Hotel, Spokane, Wash., is declared Forbidden Territory to all members of the A. F. of M. except members of Local 105, Spokane, Wash.
JOSEPH N. WEBER,
President, A. F. of M.

Eddie Walters and the College Club, Newark, N. J., are declared Forbidden Territory to all members of the A. F. of M. except members of Local 16, Newark, N. J.
JOSEPH N. WEBER,
President, A. F. of M.

REMOVED FROM FORBIDDEN TERRITORY

Sam's Paddock, Springfield, Mass.
Donahue's Club, Mountainview, N. J.

NOTICE OF FINES

When local unions impose fines upon members of other locals, they often neglect to notify the National Secretary's office of the imposition of these fines.

Locals are not permitted to collect these fines direct, and no collection is made by the Federation unless the Secretary's office is notified. Under the laws of the A. F. of M., all members must receive official notice from the National Secretary of fines imposed upon them and be granted a period of thirty days in which to pay the amounts due.

Locals are requested to keep this in mind and to send notice to the International Secretary immediately when the local has found members of other locals guilty and imposed fines upon them in accordance with the laws of the Federation.

Symphony Orchestras

ONE anniversary seemingly begets another. As the passionate notes of Tchaikovsky anniversary concerts die away, plans for the Chicago Symphony Orchestra's fiftieth birthday next year go into a crescendo. Meanwhile, the New York Philharmonic Symphony Orchestra begins to anticipate its one hundredth anniversary in 1942. The latter orchestra does not yet know exactly what it will do—tour the country, have a book written about itself, or have a festival—but one thing is certain: the opening program of the season will be identical with that which began its existence. And this means it will include the Beethoven "Fifth".

Chicago

IN the celebration of the Chicago Symphony Orchestra's Fiftieth Anniversary, much honor goes deservedly to its conductor, Frederick Stock, who for the past thirty-five years has been one of the principal factors in bringing it to its present high point of development. Born in Julich, Germany, Stock entered the Cologne Conservatory at the age of fourteen, graduating as a violinist. He studied theory and composition with eminent masters and in 1895 came to America to become a member of the Chicago Symphony Orchestra, conducted since its inception in 1891 by Theodore Thomas. In 1899 Stock was made assistant conductor. Then, on the death of Thomas, in 1905, he was appointed to the conductorship. Mr. Stock is also a composer of international reputation. Chicago may well be proud of him and grateful for the inspiration and encouragement he has given its orchestra.



DR. FREDERICK STOCK

Last summer, with Henry E. Voegell, manager of the orchestra, Frederick Stock toured Europe, visiting many of the continent's outstanding musicians, with the result that many composers of note have pledged themselves to write compositions in celebration of the coming anniversary. So that American composers might also be represented, two awards are being offered (the first \$500, the second \$300) for orchestral compositions with a playing time of not more than fifteen minutes. The winning composition is to be dedicated to the Chicago Symphony Orchestra and is to become the property of this organization, with full right of performance. The closing date for compositions submitted is July 1, 1940. The judges will be John Barbirolli, Eugene Ormandy and Deems Taylor. Information about the competition may be secured from Henry Voegell, Orchestra Hall, Chicago.

An Anton Bruckner symphony did not help attendance at the concert of the Chicago Symphony Orchestra on February 1st. Though Frederick Stock has conducted through the years Bruckner's Second, Third, Fourth, Fifth, Seventh and Ninth Symphonies, he seems not to have convinced Chicago audiences of the merits of this composer. Anyway, the First Symphony, of good enough texture, but ravelled a bit at the edges, didn't get the enthusiastic response that this composer's devotees believe it deserves. Excerpts from "Rosamunde" by Schubert made a cheery thing of the concert's opening, however, and a note of novelty crept in with Edward Burlingame Hill's "Lilacs", based on a poem of Amy Lowell. The orchestra really came into its own with the final composition played, Siegfried's "Rhine Journey" from "Götterdämmerung".

Snowstorms did not deter the faithful from attending the concert of February 8th and they were rewarded. For Con-

ductor Lange had two surprises on the program, the cellist, Edmund Kurtz' performance of the Tchaikovsky Variations on a Roco Theme, and the revival after six years' silence of Berlioz' "Symphonie Fantastique", played with a conciseness and brilliancy that brought out all the inherent beauty of this work. Kurtz' playing of the Tchaikovsky composition was both compelling and musicianly. Milton Preves, first violinist of the Chicago Symphony Orchestra, was the soloist February 10th, playing the Henri Casadesus edition of the Handel Concerto for Viola, a singularly beautiful work.

On February 13th there was a repeat performance of Busoni's Concerto for Piano, with Egon Petri, famed Dutch pianist, as soloist. Dr. Edgar Nelson's Apollo Musical Club provided the male chorus which sang in the fifth movement. This program opened with the overture to Wagner's "The Flying Dutchman".

Serge Prokofieff, who was to have conducted the concerts of the 15th and 16th of February, was detained by conditions in Europe. Dr. Stock, therefore, curtailed his vacation and took over the program, which had already been arranged. It consisted of Glinka's overture to "Russland and Ludmilla", a first American performance of Muradelli's Symphony No. 1; Prokofieff's "Peter and the Wolf", with Paul Leyssac as narrator, and Saint-Saens' "The Animals' Carnival", with Pauline Manchester and Catherine Saurer playing the piano parts.

Paul Leyssac was qualified from every point of view for his role of narrator in "Peter and the Wolf". He translated the score into English (he is already well known for his translations of Andersens' fairy tales), and is an actor of note, having played opposite such stars as Dame Marie Tempest, Lillian Braithwaite, Eva Le Gallienne, Anne Neagle and Jessie Matthews.

In its twentieth week, which began Monday evening, February 19th, with a concert in Milwaukee, the Chicago Symphony Orchestra presented in its home city four concerts, two of which were directed by Frederick Stock and two by Stravinsky. In the Stravinsky pair, the 22nd and 23rd, this composer's latest works, "Card Game" and "Petrouchka", were played. He also directed Tchaikovsky's Symphony No. 2 in C minor. On February 24th, Dr. Stock conducted the tenth popular concert of the season with Dudley Powers playing the cello part in Boellmann's Symphonic Variations. Compositions by Dvorak, Berlioz and German were also included on the program.

On February 27th Igor Stravinsky again appeared with the Chicago Symphony, for the last time this season, repeating his "Card Game". Other compositions on the program were Stravinsky's "Firebird" Ballet and Tchaikovsky's Symphony No. 3 in D major, the latter having its first performance by the Chicago Symphony. Vladimir Horowitz was the piano soloist in the concerts of February 29th and March 1st. He played Rachmininov's Concerto No. 3 in D minor. Each's works formed the remainder of the program.

The concert by the Civic Orchestra March 3rd had as conductor Hans Lange and as soloist Iso Briselli, violinist. As the Civic Orchestra is Chicago's training school for symphonic players, the prices for their concerts are purely nominal.

February 7th, the Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos, presented in Chicago a program containing works by Beethoven (Overture to "Leonore"), Rachmaninoff (Symphony No. 3), Dukas ("La Peri"), and Wagner (Introduction to Act III, "Die Meistersinger"). The high point of the evening was reached with the quicksilver performance of Rachmaninoff's Third Symphony.

New Haven

DAVID STANLEY SMITH, the composer of "Fourth Symphony", conducted his own work in the concert given by the New Haven Symphony Orchestra, February 19th.

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Norwalk

ON February 27th, the Norwalk Symphony, under Edward Kreiner, gave a concert at which Emily Roosevelt, soprano, was the soloist.

Babylon, L. I.

WORKS by Henry Hadley, A. Walter Kramer and other American composers were played February 18th at the concert of the Nassau-Suffolk Symphony at Babylon, Long Island. Christos Vrionides conducted.

Washington

THE Mexican conductor, Carlos Chavez, made his first appearance in Washington, D. C., February 4th, as guest leader of the National Symphony Orchestra. The program included Mr. Chavez' own arrangement of Buxtehude's Chaconne and works by Beethoven, Haydn, Debussy and De Falla. Sigurd Rascher, saxophonist, made his Washington debut March 3rd, as soloist with the National Symphony Orchestra.

It looks as though this, its ninth, season will be the National Symphony Orches-

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tra's last, unless some public-minded citizens come forward with something more substantial than suggestions. The orchestra has always had its difficulties, ever since, in 1930, a group of unemployed or partially employed citizens got together and called themselves The National Symphony Orchestra; but this time it looks as if the usual five and ten dollar contributions would be altogether inadequate considering the gravity of the crisis.

This orchestra, which may fold up for lack of popular support, played this season twenty regular concerts, twelve student concerts, fifty concerts on tour and five special concerts, a total of eighty-seven performances.

Baltimore

THE first American performance of "Syllogism", a tone poem by the English composer, Cecil Grey, occurred February 18th when it was played by the Baltimore Symphony Orchestra, under the direction of Howard Barlow.

Charleston, W. Va.

THE proceeds from the third concert of the winter series, given by the Charleston Civic Orchestra, January 30th, went to agencies engaged in combating infantile paralysis. John and Jose Hiersoux were the soloists in the Mozart E-flat major Concerto for two pianos and orchestra. Other compositions played were by Beethoven, Wagner, Vieuxtemps, Johann Strauss and Lucius Hosmer. As an encore "Musical Miniature", by the conductor, W. R. Wiant, was played. The next concert will be given in the middle of March.

Winter Park, Florida

AT the first concert in its fourteenth season the Symphony Orchestra of Central Florida played, on January 16th, the Weber Overture to "Euryanthe", the Bach Concerto for Violin and Strings in E major and the Tchaikovsky Symphony No. 5, in E minor. The "twin cities", Orlando and Winter Park, turned out almost to a man to hear an excellent performance of these three works conducted by Alexander Bloch. The violin soloist of the evening, Broadus Erie, played the Bach Concerto with feeling and style, demonstrating a noble, full tone, especially in the slow movement.

The concerts of February 20th and March 12th, also conducted by Alexander Bloch, were well attended and enthusiastically received. The last concert of the season will be given April 2nd.

Suffolk County, L. I.

DURING the month of February the Suffolk County Philharmonic, under Max Jacobs, gave concerts in Babylon, Sayville and Islip, Long Island.

Philadelphia

THE Philadelphia Orchestra has a special place in the hearts of "career" women, since it stands as ready to employ women as men members, if they qualify in musicianship. Already it has four women members—a violinist, a cellist and two harpists. The cellist, Elsa Hilger, is the most recent acquisition. She will occupy the first stand in the orchestra's Robin Hood Dell series this summer.

Pittsburgh

VIOLA MITCHELL, who established the unprecedented record during her first tour of America of making ten appearances with five major orchestras, was the violin soloist on February 2nd and 4th with the Pittsburgh Symphony Society under the baton of Fritz Reiner. She played the Bruch Concerto in G minor with comprehension and vigor. Other works on the program were Berlioz' "Roman Carnival", Debussy's "La Mer", and the Beethoven "Fifth".

The Brahms D minor Concerto was the composition chosen to display the genius of Eunice Norton, piano soloist with the orchestra February 9th and 11th. Described by Olin Downes as "fiery and capricious, unchained in poetical fantasy", she maintains a most serious attitude toward her art, and is an ardent supporter of modern music. The program also included Rossini's Overture "Il Signor Bruschino", Daniel Gregory Mason's "Suite after English Folksongs" and the Haydn Symphony No. 9, in C minor.

Three soloists, all of them world-famous artists, made the all-Wagner concerts of February 23rd and 25th occasions to be remembered. Helen Traubel (as Sieglinde), Lauritz Melchior (as Sigmund) and Emanuel List (as Hunding) sang the entire first act of "Die Walkure". On the same program the Prelude to Act I of "Lohengrin", the "Ride of the Valkyries", "Bacchanale" from "Tannhäuser" and Prelude and "Liebestod" from "Tristan and Isolde" were presented. Helen Traubel, the operatic "find" of the

season, was discovered by Fritz Reiner and selected for the role of Sieglinde even before the Metropolitan engaged her. Emanuel List, basso, and Lauritz Melchior, heroic tenor, are famous for their Wagnerian interpretations.

Scranton

THE Scranton Philharmonic Orchestra of about eighty members, Georg Sebastian, conductor, gave its first concert in its second winter series January 22nd. Music by Sibelius constituted the larger part of a program in honor of Finland. Bach's Fifth Brandenburg Concerto was also ably played. The concert of March 4th took the form of a celebration of the one hundredth anniversary of Tchaikovsky's birth. The great "Pathétique" Symphony and a concerto for soloist and orchestra were included.

New Jersey

THE New Jersey Symphony Orchestra, directed by Frieder Weissmann, had Michel Piastro, violinist, and Joseph Schuster, cellist, as guest soloists in concerts February 19th at Orange and February 20th at Montclair. They played the Brahms Double Concerto.

This orchestra is in its eighteenth season and has a permanent membership of eighty players. It is a non-profit-making, self-supporting organization and is managed by volunteers.

Newark

A CONCERT was played to a sold-out house the afternoon of February 7th, when the Cleveland Orchestra, accompanied by Rudolph Ringwall, gave a concert for students there under the auspices of the Griffith Music Foundation.

The same sponsors presented Arturo Toscanini and the N. B. C. Symphony Orchestra at the Mosque Theatre, in Newark, on February 21st, 1940, in a program which demonstrated the wide gamut of this conductor's interpretive powers. The "Leonore" overture No. 2 and the Symphony No. 7 in A major, both by Beethoven, were presented in the first half of the program. After the intermission the Prelude to "Parsifal" and the "Good Friday Spell" by Wagner, "Till Eulenspiegel's Merry Pranks" by Richard Strauss, "Moto Perpetuo" by Paganini, in an arrangement by Toscanini, and two dances from "William Tell" by Rossini were presented.

Plainfield, N. J.


WHEN the Plainfield Symphony Orchestra, conducted by Louis J. Bostelmann, performed Beethoven's triple concerto, February 19th, the soloists were Katherine Bacon, piano; David Sackson, violin, and Percy Such, cello.

New York City

BACH'S Six-Voiced Fugue, in a musical transcription by Howard Ferguson, was played by the Philharmonic-Symphony Orchestra in its concert of February 1st, and an admirable performance of Brahms' Concerto was given. Mishel Piastro, concertmaster of the orchestra, was soloist. The conductor, John Barbirolli, has incidentally, been re-engaged for two more seasons. He is to direct twenty-two weeks of the thirty-week season and to go on tour with the orchestra between November 19th and December 5th. The other concerts are to be under the leadership of Mr. Bruno Walter and Dimitri Mitropoulos, each conducting fourteen. Mr. Walter has long been associated with the New York Philharmonic and before the Austrian Anschluss was Arturo Toscanini's assistant in the Salzburg Festivals. Mr. Mitropoulos is the regular conductor of the Minneapolis Symphony Orchestra.

At the Sunday afternoon concert of February 4th, Alexander Bralowsky, one of the greatest living interpreters of Chopin, was guest soloist with the New York Philharmonic-Symphony Society. In his playing of the Concerto for Piano and Orchestra in E minor by Chopin, he had ample opportunity to prove this anew to New York audiences, the tones slipping from his fingers like pearls into water. At the pair of concerts February 8th and 9th, the Hungarian violinist, Robert Viroval, gave a superior performance of the Mendelssohn violin concerto, his tones rich, resonant, in the earlier portion and quick as the flicker of lights in the flying passage-work of the finale. He repeated the Mendelssohn Violin Concerto, February 11th. In order to get back to the United States for these concerts, he had literally to play his way out of Canada. At Niagara Falls, officials doubted his word and even his contract. They demanded more direct proof that he was indeed the great violinist. Nothing loath, Mr. Viroval took out his violin and played a tune for the officials. It goes without saying that he appeared at the Philharmonic, and on time.

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winter, February 14th, faithful Bach lovers crowded into Carnegie Hall to hear Albert Stoessel conduct the Oratorio Society in the B minor Mass. Reverently, from 7:30 to 11:00 they listened to this supreme masterpiece, many studiously following the scores. The chorus of three hundred who had prepared this work in their precious spare time sang in this fourteenth unabridged performance of the Mass with increasing knowledge and authority. The vocal soloists were Dorothy Baker, soprano; Viola Silva, contralto; Hardesty Johnson, tenor (last minute substitute for Joseph Victor Laderoute) and John Gurney, bass-baritone. The orchestra included sixty players, and the instrumental soloists were Mischa Mischakoff, violin; Frederick Wilkins, flute; Lois Wann and Carlos Mullinex, oboes; William Vacchiano, trumpet; Alfred M. Greenfield, piano, and Hugh Porter, organ. Mr. Stoessel deserves special gratitude of New Yorkers and those who travel from nearby cities, for his unvarying care and effort in yearly presenting this Mass; for it is a work pregnant with meaning for haste-ridden New Yorkers.

On the evening of February 15th Vladimir Horowitz made the concert of the Philharmonic-Symphony Orchestra an event of the season by his superb performance of Rachmaninoff's Third Piano Concerto. The remainder of the program was devoted to Beethoven's Fourth Symphony and to the conductor, John Barbirolli's, own arrangement for strings of six selections from Purcell's "The Fairy Queen".

In the purely orchestral concert of February 18th, the works played were by Beethoven, Powell, Ravel, and Handel-Harty. The Powell Suite brought back that delicate aura of early England; its three sections were "Snowbird on the Ashbank", "Green Willow" and "Haste to the Wedding". Ravel's "Bolero" was played at a fairly slow tempo, in keeping with the composer's intention.

The "three B's" were the composers chosen for the Washington Birthday program, February 22nd. The Bach Suite in B minor, No. 2, was conducted with a forthrightness and vitality that suited it well. The Second Symphony of Beethoven and the First of Brahms completed a program which was given an appropriate patriotic flavor by being prefaced with "The Star Spangled Banner". The Bach Suite also began the concert of February 25th; the remainder of the program was Shostakovich's "Golden Age" Ballet and Tchaikovsky's "Pathetic" Symphony.

The National Orchestral Association, under Leon Barzin, in its current Gabrieliwitsch Memorial series, gave a most interesting concert February 10th. Samuel Barber's overture to "The School for Scandal" demonstrated again the rich play of imagination in this composer's works. After its presentation, the soloist, Rudolf Serkin, was heard in the Mozart concerto in E flat major and the Second Concerto of MacDowell, both demonstrating his ability to strike fire from

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the keyboard. Such an immense ovation greeted him at the end of the MacDowell work that he found it necessary to repeat the finale of the Mozart masterpiece.

On the evening of February 19th the works of Boris Koutzen ("Valley Forge") and Anis Fuleihan (First Symphony) were presented. Previous to the playing of these works, Karl Ulrich Schnabel, pianist, played the Mozart E flat Concerto and the Chopin "Andante Spianato" and "Grande Polonaise".

The WPA Music Project gave, on February 6th, 13th and 27th and on March 5th, a series of symphonic concerts at prices comparing favorably with neighborhood moving picture houses. Georg Sebastian was the conductor of the first two, Maurice Abravanel of the second two. The concert of the 6th was devoted to Brahms and Sibelius. Adolf Busch, violinist, gave to the musical canvas of Brahms' Concerto in D major the rich colorings it deserved. He has a vibrant sweep and sense of tonal and dynamic proportion.

Brahms and Sibelius were again the sole composers on the program of February 13th. Brahms' Concerto in A minor for Violin and Cello was played by soloists Mishel Piastra, violinist, and Joseph Schuster, cellist.

Two all-French programs were heard on February 27th and March 5th. Gladys Swarthout was the soloist in the former, Mischa Levitzki in the latter.

The concert of March 19th will have as guest-conductor the brilliant young Izler Solémon with Charles Wakefield Cadman as soloist in his "Dark Dancers of the Mardi Gras", for piano and orchestra. Mr. Solomon, though not yet out of his twenties, is regular conductor of two orchestras, the Illinois Symphony and the Women's Symphony. The concert which he will conduct will consist entirely of American compositions.

The low-priced tickets, from twenty-five cents to one dollar, and the appearance of celebrated artists (who donate their services) combine to attract many who ordinarily would not attend concerts. The large number of young people in the audiences is another reason for optimism. The inescapable conclusion is that Mayor LaGuardia and Horace Johnson, the director, have opened up avenues of musical opportunity not only to many players but to many potential appreciators as well.

Exceptional enthusiasm on the part of the New York audience was the reaction to the visit of the Cleveland Orchestra, February 6th. Artur Rodzinski, appearing for the first time here with the orchestra he has trained and perfected, showed himself a masterful leader of a group both earnest and extremely sensitive to nuance and tone coloring. The consensus of opinion is that the woodwind and brass sections are of a quality seldom surpassed in any ensemble of the country, but that the violin section, though meticulously obedient to direction, is a trifle undermanned. The opening performance, Rimsky-Korsakoff's "Schéhérazade", was a crystal-clear rendering of the composer's intention. The playing of Sibelius's Fifth Symphony and that of Richard Strauss's "Till Eulenspiegel" were praiseworthy, the former for its revelation of power, the latter for its fantasy. At the end of the concert the orchestra and the director were accorded an ovation.

Assisted by Artur Rubinstein, pianist, the Philadelphia Orchestra, Eugene Ormandy conducting, gave a program at Carnegie Hall, February 13th. Rubinstein in the performance of the Chopin F minor concerto kept the note of fragile loveliness throughout, with no hint of modern crassness to mar the inspiration of that lovelorn composer. The finale was played with all the brilliancy and whimsy inherent in the work.

In its concert of March 5th at Carnegie Hall, the Philadelphia Orchestra presented

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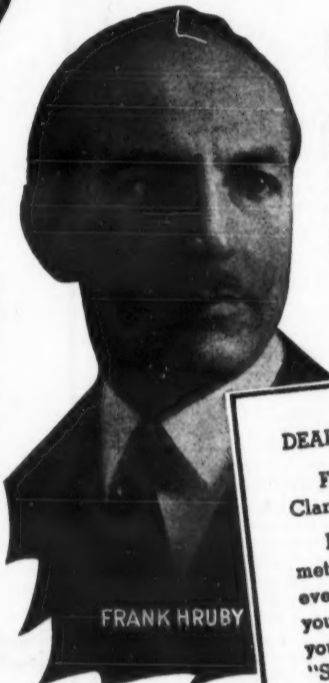
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as soloist Kirsten Flagstad. The conductor was Edwin McArthur.

Departing from the long-established tradition of giving its concerts exclusively in its home-town, the Chicago Symphony Orchestra, in honor of the fiftieth anniversary of its founding, will appear in New York on November 20th and 22nd. In reciprocation, the New York Philharmonic-Symphony Orchestra will give concerts on November 21st and 22nd, in Chicago's Orchestra Hall. Such amicable relations have marked these orchestras throughout their histories. The New York organization, the oldest in the country, was founded in 1842, the Chicago Symphony, the third oldest, in 1891.

Youngstown, Ohio

WHEN Moriz Rosenthal, that grand old man of music, was guest soloist with the Youngstown Symphony Orchestra, on January 18th, his audience which filled every seat in the hall, rose en masse to pay him reverence. He performed in the first half of the program the Chopin Concerto in E minor, and, in the second half, the Liszt Hungarian Fantasy for Piano and Orchestra. In the latter composition,

he brought back the very essence of Liszt, that great composer and pianist, whose only surviving pupil he is. Carmine Ficocelli conducted the concert.

The Beethoven Triple Concerto for Violin, violoncello and piano was an outstanding offering of the program of February 15th. The soloists were respectively Carmine Ficocelli, Jacob Huebert, and Herrmann Gruss. This concert was conducted by Michael Ficocelli.

Rochester

THE famous duo-pianists, Ethel Bartlett and Rae Robertson, were soloists with the Rochester Philharmonic Symphony, under the direction of Jose Iturbi, February 8th, playing Mozart's Concerto for Two Pianos in E-flat major.

Dayton, Ohio

THE Dayton Philharmonic Orchestra under Paul Katz was in fine form February 12th, when it played, with Israel Baker, soloist, the very exacting "Concerto for Violin No. 1 in D Major" by Paganini. Young Israel Baker's violinistic ability surpassed even the high ex-

pectations of his audience, especially in the playing, without accompaniment, with limpid, full tones, the andante movement from Bach's Concerto in A minor, and the Paganini Caprice.

The seventh and closing concert of the season took place March 11th, when the Dayton Chorus, directed by William Krebs, joined the orchestral players. Selections from Beethoven's "Missa Solemnis" were heard, and the Symphony No. 2 of Brahms.

Buffalo

THE soloist with the Buffalo Philharmonic, on February 27th, was Helen Teschner Tas, violinist. The conductor was Franco Autori.

Cleveland

INCLUDED in the fourteenth program of the Cleveland Orchestra, Artur Rodzinski conducting, February 1st and 3rd, was that "serenade such as no other mortal has ever been honored with", namely the "Siegfried Idyl" composed by Wagner for the birthday of Cosima, as a sort of thanksgiving offering for the birth of

their son, Siegfried. Sibelius whose popularity has been given a tremendous impetus by present conditions in his country, was represented on the same program by his Symphony No. 5. Richard Strauss' "Till Eulenspiegel's Merry Pranks" formed the lighter *motif* for the occasion. Incidentally "Till Eulenspiegel" was a sort of young boys' hero of the Middle Ages, who played whatever tricks came into his head to the merriment of the bystanders and the undoing of the victims. After this concert the Cleveland Orchestra went on its Eastern Tour, giving thirteen concerts in eleven cities of New York, New Jersey, Massachusetts, New Hampshire and Connecticut. The conductors were Artur Rodzinski and Rudolph Ringwall.

For the orchestra's program of February 18th, Miss Marjorie Lawrence, soprano, and Lauritz Melchior, tenor, were the soloists. The concert took place in the large Public Auditorium which was chosen to accommodate the large audiences at these "popular" concerts. At the first pair of performances, February 22nd and 24th, given in the regular series after the Eastern tour, Dr. Artur Rodzinski conducted a program of works by Debussy, Scriabin and Beethoven. Debussy's string quartet, as arranged for orchestra by Frank Black, received its first Cleveland presentation. The soloist of the evening was the eminent Polish pianist, Artur Rubinstein, who had appeared with this orchestra during the past two seasons. He played the Beethoven Concerto for piano.

The Cleveland Philharmonic Chorus, Boris Goldovsky, director, joined the Cleveland Orchestra in its sixteenth regular pair of symphony concerts, February 29th and March 2nd. The program opened with Mozart's Overture to "The Abduction from the Seraglio". Next, Boris Goldovsky conducted Brahms' choral ballad, "Nanie", Op. 82. The Brahms Symphony No. 4 followed, directed by Dr. Rodzinski, and, after the intermission Prokofiev's Overture on Jewish Themes. The closing selection was the Chorus No. 10 by Heitor Villa-Lobos, which was given its first Cleveland performance on these programs.

On the program of March 17th Lily Pons will sing with the orchestra directed by her husband, Andre Kostelanetz. She recently visited her namesake town, Lilypons, Maryland, which is the center of water-lily and goldfish industries.

Cincinnati

ROBERT CASADESUS, French pianist, and Mme. Casadesus performed together the former's two-piano Concerto when they appeared early in February with the Cincinnati Symphony Orchestra under Eugene Goossens.

Detroit

HAYDN'S Symphony in D, Glazunoff's Suite, "The Middle Ages" and works of Gluck and Tchaikovsky were the musical fare at the concert of February 8th by the Detroit Symphony Orchestra. The regular conductor, Franco Ghione, directed.

Gulomar Novaes was the soloist in the pair of concerts on February 15th and 16th, conducted by Franco Ghione. The Brazilian, Mme. Novaes, in her fragile other-worldliness and remoteness, seems to have received the mantle from Teresa Carreno, that rare artist of a generation ago. On the program were represented, counting Mme. Novaes, seven nationalities: Franck (Belgian), DeFalla (Spanish), Mozart (Austrian), Dvorak (Czech), Gretchaninov (Russian) and Zandonai (Italian). The week of February 18th was a busy

one for the orchestra. Monday it played twice in Lansing, in the afternoon for children, Victor Kolar conducting; in the evening for adults, Franco Ghione wielding the baton. On Wednesday afternoon, back in Detroit again, the last free concert for children was held, almost five thousand attending from the various high schools. On Saturday morning was given the final Young People's program, including a first performance of Edgar Stillman Kelley's Cantata, "Beauty and the Beast". Saturday night Kolar conducted the orchestra, augmented to one hundred and fifty players by the addition of the All-City High School Orchestra, in the performance of compositions by Wagner, Sibelius, Lehar, Herbert and Prokofiev. In "Peter and the Wolf" of the last-named composer, Richard Forsyth was the narrator. In the nature of a local festival, this concert marked the first coming together of the Detroit Symphony, the All-City High School Orchestra and the Schoolmen's Chorus.

Lotte Lehmann, soprano, appeared as guest soloist in the concert of February 29th, singing some arias from Wagnerian operas in which she has won fame at the Metropolitan. Other compositions by Wagner completed the program.

Terre Haute

THE unusually interesting program of the second concert of the Terre Haute Civic and Teachers' College Symphony Orchestra, January 23rd, included in its purely orchestral compositions Mozart's "The Shepherd King", Haydn's "London Symphony", and Liszt's "Les Preludes". The program was varied by Dorothy Lenhart Fildlar's playing of the violoncello solo, "Lamento", by Gabriel Marie. Barbara Booe, young flute soloist, played Gluck's "Ballet of the Blessed Spirits" with just the ethereal tone required. Mrs. Daisy Osterhage, soprano, sang "The Piper of Love" by Carew, adding as encore Oley Speaks' "Morning". Her accompanist was Miss Elizabeth Blood. The next concert of the orchestra will be heard on March 26th.

Indianapolis

THAT tenor of the velvet tones, Richard Crooks, was guest soloist with the Indianapolis Symphony Orchestra in its concerts of February 2nd and 3rd. Music by Hanson, Gluck, Mozart, Debussy, Massenet, La Forge and Ravel included arias, lieder and sacred songs, and served to demonstrate the versatility of this famous singer. Howard Hanson's Symphony No. 2 (Romantic) was given in Philadelphia for the first time. This symphony is the composer's "escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought".

The concerts of February 16th and 17th presented two soloists, Leon Zawisza, violinist, and Ernest Friedlander, cellist. Wagner's "The Flying Dutchman" and R. Strauss's "Serenade for Thirteen Wind Instruments" were outstanding works on the program. Two compositions of Brahms, Concerto in A minor for Violin and Violoncello, and Symphony No. 4, brought the program to a close.

February 25th was evening of novelties. "Concerto for Percussion Instruments" by Schreiner, sub-titled "The Worried Drummer", was as curious as the title sounds; Cloyd Duff played what might be called the title role. A violin solo, "The Deluge" by Saint-Saens was played by Leon Zawisza. "Pageant of P. T. Barnum" by Moore was a glorious jollification. "Bolero" of Ravel was given with the usual gusto. As oil on restless waters came Mendelssohn's "Symphony in A minor".

The soloist on the programs of March 1st and 2nd was Josef Lhevinne, pianist. An all-Tchaikovsky program commemorated the centennial of this composer's birth.

Crawfordsville, Indiana

IN its ninth consecutive season, the Crawfordsville Symphony Orchestra, conducted by Gilbert Kellberg, gave, on February 2nd, before the largest audience in its history, a concert consisting of Tchaikovsky's Symphony No. 5, as well as shorter works by Wagner, Grieg, Bach and Gronert. The latter composer—her full name is Hazel Dessery Gronert—is concertmaster of the orchestra. Her "A Proud Fair Maiden" was sung by the soloist of the evening, Margaret Hopkins, who also sang Grieg's "I Love Thee" in the original Norwegian. Crawfordsville is a town with a population of 10,000 and an indication of its cultural standing is the fact that it has been able to sustain for so many seasons an orchestra of truly symphonic proportions.

Evansville, Indiana

HERE is another town wherein accomplishment in music is given due honor. On February 6th the Evansville Philharmonic Orchestra, conducted by Gaylord H.

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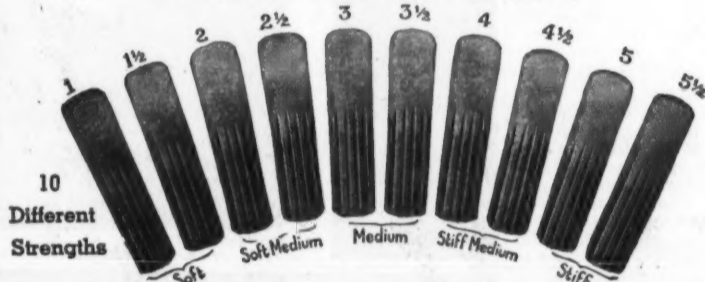
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Browne, played two compositions by Americans, one by a citizen of Evansville, Sigurd Humphreys Rauscher, and one by a native of Boulder, Colorado, Harl McDonald. The first harks back to the composer's birth place, Vienna, and is a tribute to the heroism of the Viennese workers who died at the hands of the Fascist government in January, 1934. The other is a dance-form, in the popular modern rumba rhythm, rising irrevocably to a tremendous climax which abruptly concludes the composition. The program further included Wagner's Overture to "Die Meistersinger", Saint-Saens' Concerto for Piano and Orchestra and Schubert's Symphony No. 8, in B minor.

St. Louis

AT the concert of the week of February 18th, the St. Louis Symphony, under Vladimir Golschmann, gave an American premiere performance of a Concerto Grosso by Giuseppe Valentini, the seventeenth-century Italian composer. The work was arranged for modern orchestra by Yves Tinaryre, French singer and musicologist, who discovered the work. A total of one hundred and eighty-seven scores was entered in the \$1,000 contest of the St. Louis Symphony Society, calling for an orchestral work not less than ten minutes in playing time,

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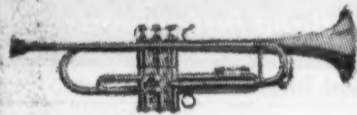
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and written by an American composer. The winning composition, at this writing unannounced, will receive its premiere performance late this season by the St. Louis Symphony Orchestra.

Kansas City

FOR the week of February 4th the Kansas City Philharmonic Orchestra went on tour, giving concerts in Concordia and Emporia, both in Kansas. Other out-of-town concerts played later in the season were in Lawrence, Kansas, Topeka, Kansas, and Springfield, Missouri.

A pair of concerts of entirely orchestral music was the offering of the orchestra on February 15th and 16th, Karl Krueger conducting. Wolf-Ferrari, Goldmark, Chabrier. Brahms and Wagner were composers whose works contributed to making these concerts culturally stimulating. On the following evening, February 17th, the orchestra showed its true pioneer spirit by putting on an evening of high-jinks. The program consisted of a series of "acts" and specialties by members of the orchestra, for instance a "doll dance" by Lois Craft, the harpist, and Beethoven's "Kitchen Symphony" played on pots and pans.

At the concert of the week of February 27th, Eric Delamarter, composer-conductor, directed his own symphony, "After Walt Whitman". The conductor was Karl Krueger.

Minneapolis

IN their last concert, February 1st, before starting on a three weeks' tour, the Minneapolis Symphony Orchestra played a program of such high standard and with such sensitivity as to further endear them to their audiences and make them appreciate more than ever the invaluable service this organization renders the cultural life of the city. The entire first part of the program consisted of works of that genial and sincere composer, Anton Dvorak. Dimitri Mitropoulos gave with zest and conviction a reading of "Carnival", portraying the two remotely related moods of boisterous merry-making and intimate confession. Nathan Milstein was the soloist February 1st in Dvorak's Concerto for Violin, Opus 53, in its first performance in Minneapolis, and his playing was such as makes one realize anew that the ability to comprehend and interpret the wishes of a great master is a far superior gift than mere technical perfection. After the intermission, when an appeal was made by Mr. Loring Staples for financial support of the orchestra, three "first performances" in Minneapolis were given, that of the Prelude, Aria and Finale, of Franck-Gui, the Passacaglia by Antonio Cece, and "Under the Spreading Chestnut Tree" by Weinberger. The first of these is an orchestral arrangement of a rich polyphonic piano number; the second is a composition by a protégé (Cece) of Mitropoulos; the third—well, the third has been played so often and so widely that by now it must be a humming accompaniment to most of the activities of workaday America.

At the first concert (March 1st) after its return from a three-week tour in which it visited more than twenty towns in the Middle West, the Minneapolis Symphony Orchestra played the "Water Music" of Handel, in the Harty arrangement, "Four Tone Poems after Pictures by Arnold Boecklin", by Reger—"The Fiddling Hermit", "Sport of the Waves", "The Island of Death", and "Bacchanale"—works as weird as the pictures themselves, and "Pictures at an Exhibition" by Moussorgsky-Ravel. All in all, a veritable art gallery.

Dallas

HAROLD BAUER, making his first Dallas appearance in twenty years, on February 25th and 26th, played the Beethoven Emperor Concerto with the Symphony Orchestra of that city. Hailed as one of the greatest pianists of our day, Harold Bauer started his career as a concert violinist, changing over to the keyboard instrument on the advice of Paderewski whose pupil he became. The program of these concerts was completed by Wagner's Overture to "The Flying Dutchman" and Brahms' Symphony No. 2.

Duluth

A CONCERT for the benefit of the Finnish Relief was given February 4th by the Duluth Symphony Orchestra under Paul Lemay. The program consisted entirely of compositions by Sibelius. With a large percentage of the population, in and around Duluth, Finnish, the concert, drawing from a radius of at least one hundred and fifty miles, swelled its attendance to near capacity.

The next concert was given March 15th, with Nathan Milstein playing the Concerto in E minor for Violin and Orchestra and capturing Duluth audiences as he has captured audiences in Holland, Spain, England, Italy and Poland. Daniel Gregory Mason's "Lincoln" Symphony was played on the same program.

The soloist on April 19th will be Alec Templeton, pianist.

San Francisco

WHEN the San Francisco Symphony Orchestra gave a concert with Jascha Heifetz soloist, on January 26th, an appreciative audience showed it both liked and understood the Bruch Concerto which he played. Other compositions also directed by Pierre Monteux were Gluck's "Iphigenia in Aulis" Overture, Mozart's Symphony No. 38 and Ravel's "La Valse".

Portland, Oregon

TWO concerts were given during February by the newly organized Portland Philharmonic Orchestra. On February 6th, Lilly Hertz, mezzo-soprano, was guest soloist, singing songs of Brahms and Wagner which were especially arranged for her by her husband, Alfred Hertz, many years director of the Metropolitan Opera Orchestra and the San Francisco Symphony Orchestra. On February 27th the program included the Liszt Hungarian Fantasy, for piano and orchestra. The soloist was Lamar Crowson, thirteen-year-old pianist. The orchestra was conducted by Leslie Hodge.

Seattle

THE Seattle Symphony Orchestra's final subscription concert of the season was given February 12th under the direction of its conductor, Dr. Nikolai Sokoloff. As was fitting for such a significant occasion, Beethoven's "Eroica" Symphony and Richard Strauss' "Death and Transfiguration", majestic compositions both, were included on the program. "Fountains of Rome" by Respighi gave the lighter touch. Thus was portrayed in brief both the moments of gayety and those of grandeur with which the foregoing season had been rich.

London

THE quarters of the three hundred members of the British Broadcasting Corporation are six private houses "somewhere in England", to which they were evacuated for the duration of the war. In one of the houses—in a studio sandwiched between a shop and a roof-top machine-gun post—seventy-five members of the B. B. C. Symphony Orchestra rehearse and play for listeners daily.

Radio

FOR the concert of February 3rd, the last of the season under the directorship of Bernardino Molinari, that rich panorama of magical events comprising "Schéhérazade" by Rimsky-Korsakoff was unfolded with just the proper touch of fantasy. After the intermission, Rossellini, Salviucci and Respighi (the last in his popular "Pines of Rome") were represented.

Bruno Walter conducted the N. B. C. Symphony Orchestra programs of February 10th and February 17th, in the former playing Haydn's Symphony in D Major, and Anton Bruckner's Symphony No. 4, and in the latter playing "Concerto Grosso for String Orchestra in G minor" by Georg Frederick Handel, Symphony in D Major by Wolfgang Amadeus Mozart and Symphony No. 2 by Johannes Brahms. During this second appearance of the season he played, in the Handel's Concerto Grosso, the dual role of conductor and pianist. After the programs of Molinari, more outstanding for their exotism than for their homely qualities, these offerings of Walter, of substantial lasting stuff, were gratefully received.

On February 24th, Walter conducted the d'Indy "Istar" Variations, the "Rhapsody Espanagole" by Ravel and Schubert's Symphony in C major. He directed also the concerts of March 2nd and 9th. Arturo Toscanini will return on March 16th.

Dr. Arnold Volpe

DR. ARNOLD VOLPE, founder of the New York Stadium Concerts, died in Miami, Florida, February 2nd, at the age of seventy. Born in Russia on July 9, 1869, he came to New York in 1898 and two years later began his career as conductor of the Young Men's Symphony Orchestra in that city, an organization that continued until the Great War of 1917 forced its disbandment. In 1904 Dr. Volpe established the Volpe Orchestra of some eighty men which for many years presented concerts regularly in Carnegie Hall. He always considered his greatest achievement, however, the founding, in 1918, of the Lewisohn Stadium Concerts, the first attempt in the United States to democratize symphonic music. Dr. Volpe conducted all the concerts the first two seasons and returned as guest conductor in 1924, 1927 and 1936. In 1926 he became conductor of the Miami Symphony Orchestra, leaving this organization in 1931 long enough to organize an orchestra for Kansas City. On returning, he founded, in 1934, the University of Miami Symphony Orchestra.

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Television

FIRST facts on television, covering the National Broadcasting Company's first eight months of telecasting, were recently released in a report submitted by Alfred H. Morton, N. B. C. vice-president of television.

The figures given in this report prove that television has been most enthusiastically received by more than 2,000 tele-receiver owners in New York City and its immediate surroundings. (Thus, showing up the skeptics who have put thumbs down on sight-broadcast.) The report gives an accurate picture of the size of the television audience, and reveals what the pioneer televiewers like in program material.

According to Mr. Morton's survey, 89.9 per cent of the total number of receiving sets distributed are located in homes in the metropolitan area.

The average audience for all shows, both afternoon and evening, is placed at 68.9 per cent of the potential audience of 10,000. The average evening performance includes about 8,000 persons.

This audience poll was begun by N. B. C. last October, in an effort to learn the likes and dislikes of the televiewers concerning program material.

Weekly program charts, with a detachable return card, were mailed to all set owners. The return cards bore spaces for the rating of each program item telecast. Two hundred and forty-nine names of set owners comprised the first mailing list, and three months later (first week of 1940) the list had grown to 1,005 set owners. Since then the list has been growing at the rate of about 10 per cent a week.

Mr. Morton states that the returns of these weekly rating cards have been high and consistent. The first week's returns amounted to more than 43 per cent of the total mailing. The highest figure is listed at more than 45 per cent, and the lowest at 33.5. Returns for the last week of 1939 were 38 per cent. These returns are most significant, as such high averages are quite unusual for a mailing of this nature.

Questionnaires were also sent with the program charts in which the televiewer was asked to rate each program on the basis of "excellent", "good", "fair" and "poor". To date, the studio features, with dramatic shows leading, top the list with an eight-month rating of 2.63. These are followed by outside special event pickups, rated at 2.11, and film features averaging 1.96. Short film subjects received a rating of 1.75 per cent. The average for all types of shows was 1.96, which was a trifle under the "good" classification. The play, "Jane Eyre", received the highest rating of the dramatic presentations.

The questionnaire has given every television set owner an opportunity to voice his opinion as to the quality and acceptability of every individual program broadcast, Mr. Morton pointed out. "We feel that in offering this opportunity to the television audience," he stated, "and keeping our thoughts and operation flexible, we can readily trim our programs as closely and as quickly as possible to the majority vote of the audience. Our weekly rating questionnaire forms a very sensitive measuring rod to guide us in this policy."

The number of hours telecast by N. B. C. during 1939 rose from 20.48 hours in May, the first full month of the N. B. C. service, to 58.73 hours in December. Programs presented by live talent led with 38.2 per cent of the total hours, followed by film telecasts, with 31.9 per cent, and outside special event telecasts placed at 29.9 per cent.

As to the cost of production, Mr. Morton states:

"Having an interested audience, and generally pleasing it with a given program fare is all well and good, but at what price? Quick figures covering out-of-pocket costs, as we are operating at present, are around \$10,000 a week. If certain overhead costs are included, the figure is more nearly \$15,000 a week. In connection with costs, it is always a consideration as to whether organization, administration and cost control can progressively show continued efficiency."

Keeping within provisions of existing regulations, N. B. C. invited agencies and

individual firms to experiment with them. Since the inauguration of their regular service on April 30, 1939, sixty-seven various advertisers have brought them programs for transmission over the company's facilities. These advertisers represent sixteen of the major industries of the country.

Programs of a commercial nature have totaled a number of 148 to date, and the number of hours devoted to these programs have risen approximately 100 per cent during this eight-month period.

Upon presenting his survey, Mr. Morton said: "We feel that with the groundwork described in this report, we have established the machinery, the philosophies and the enthusiasm requisite for successful television broadcasting."

MEMBERS of the Federal Communications Commission made a five-day television tour of stations and laboratories along the Eastern Seaboard early last month. The purpose of the tour was to witness the operation of the telecast stations, to view television in the home, and, in general, to get first-hand information on which to base standards for telecasting.

The party spent a day at the General Electric Company's station at Schenectady, another at the Allen B. DuMont Laboratories, Passaic, N. J., and the R. C. A. plant at Camden, N. J. In New York they were the guests of the National Broadcasting Company and the Radio Corporation of America. They also visited the Cath-Ray Electronic Laboratories in New York, and the Philco Radio and Television Corporation in Philadelphia.

It is understood that as a result of this tour, the commission found plenty of evidence that the time has not yet arrived to adopt too definite standards for television.

Latest reports from the F. C. C. indicate that it is progressing slowly while awaiting further reports from the industry, and that another inspection of television laboratories and stations in the East may be made by an F. C. C. technical staff before a final decision is reached.

As an example of some of the new developments discovered, it was effectively demonstrated that vertical instead of horizontal polarization of the waves gives superior results. Also, that the number of frames per picture may be reduced from 30 to 24, which is the motion-picture standard, and the 605-line texture be used instead of the 441 lines as generally used today.

Experiments are being conducted with a loop antenna also, which is built in the set and will reduce the cost of the television installation and cause less interference when perfected.

As a result of the F. C. C.'s findings, the Radio Manufacturers' Association is re-studying its previous proposals, according to rumors, and is making new examinations of these recent developments.

The F. C. C. officials have decided that if the R. M. A. Engineering Committee obtains the united support of the industry in its new report, a new committee—an independent group—will not be appointed.

TEMPORARY licenses have been issued to eight television stations by the F. C. C. until future policies have been decided upon. The permits have been granted to: W9XAL, Kansas City, Mo.; WIXG, Boston; W9XG, West Lafayette, Ind.; W2XDR, Long Island City; W3XAD, Portable (Camden, N. J.); W3XEP, Camden, N. J.; W9XK and W9XUI, Iowa City, Iowa.

At the same time nine other licenses have been renewed for the regular period. These stations are: W2XAB, New York;

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FROM the West Coast comes word that the major film companies, who have heretofore prevented the use of their product by telecasters, have shown a change of heart, and that two of the film companies have offered the use of their films to the Don Lee television station, W6XAO, Los Angeles. Although these companies have not offered their current pictures for telecasting, their willingness to have their older films used is an indication of greater cooperation.

Telecasts will start in about five months from the new Don Lee television site, atop Mt. Lee, Los Angeles. The Mt. Lee site is one and a half times higher than the Empire State Building.

Between 300 and 400 television sets are in use in the Los Angeles area at the present time.

THREE new achievements in television research have been announced by William H. Grinditch, vice-president in charge of the Philco Radio and Television Corporation's engineering laboratories. These are described as: (1) Better television picture due to reception of the 605-line picture instead of the present 441-line, which gives an increase of 30 per cent in picture detail; (2) Plug-in Television, wherein the reception is based on vertical wave transmission permitting built-in vertical loop antennas, and (3) Reduction of noise.

Concerning these advancements, Mr. Grinditch said: ". . . Although these achievements are important steps forward, one big problem yet to be solved is a better, simpler, stronger, and more reliable synchronizing system to prevent picture slippage before television becomes practical."

A NEW relay method of transmitting television pictures over a much greater area has been developed by R. C. A. This new development will make it possible for a station in New York City to reach

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receivers in cities as far distant as Boston and Washington, D. C., according to the announcement. Such a network development would make television available to about 20,000,000 persons.

The broadcasting of programs would not necessarily be confined to New York, but might originate at any station forming part of the network in that area.

Specially designed relay stations are used for this new system. They operate on frequencies many times higher than those used by the regular stations. Mounted on a 100-foot steel tower, each relay station contains both receiving and transmitting devices.

The stations operate without attendance, as the receiver is on at all times, and picks up and delivers the control signal to the companion transmitter. Such action is repeated at each relay point until the circuit is in full operation. The frequency used is approximately 500,000 kilocycles.

LOWELL THOMAS has become the first sponsored radio performer to combine television with his regular radio broadcasts. His evening news program is appearing three times weekly on the television screen—on Wednesdays, Thursdays and Fridays—at 6:45 P. M. No change has been made in the structure of the program. Hence, the television-radio broadcast will also include the commercial announcements of Thomas's sponsor.

A MOVE has been started in London to revive telecasts, as it is the general belief that no danger to the city would result from resuming this service. Television manufacturers are pointing to the inevitable loss of export trade if this new industry is not permitted to carry on. Another argument in its favor is that the national appeal of broadcasts by Winston Churchill, First Lord of the Admiralty, would be much greater if he could be seen.

In Germany, television activities have been resumed. Seven auditoriums in Berlin have been wired and are being used for sound television reception. Television programs to Hamburg, by cable transmission, are scheduled to begin within a short time. **GENE HODGES.**

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Grand Opera

DETENTION of a number of noted Metropolitan Opera singers in Europe has, after all, proved a blessing in disguise, at least for American singers who consequently are coming into their own with this institution.

Artists who have made good in a big way in the last few years include Grace Moore, so well known for her singing of the title role in "Louise" as well as the leading soprano roles in "La Boheme" and "Manon"; Helen Jepson; Rise Stevens, who stars in "Der Rosenkavalier" and "Mignon"; John Charles Thomas and Lawrence Tibbett, who star in any role which they essay; Richard Bonelli, whose singing is always a delight to hear; Frederick Jagel, scoring successes in "Rigoletto" and "La Gioconda"; Charles Kullman, whose singing of Walther in "Die Meistersinger" and Pinkerton in "Madame Butterfly" is outstanding; Richard Crooks, whose work in "Romeo and Juliet", "Manon" and "Rigoletto" needs no further comment; Arthur Carron, famous for his singing in "Pagliacci" and "Aida"; and Julius Huehn, Wagnerian baritone.

This year has seen Helen Traubel rise to stardom in "Tannhäuser" and "Die Walküre". Rose Hampton has re-established herself as a soprano, and Leonard Warren became an overnight sensation through his singing and acting of Barnaba in "La Gioconda". Other American artists who have made good include Anna Kaskas, Norman Cordon, Lucille Browning, Maxine Stellman, Annamary Dickey, John Carter, Hilda Burke and Robert Weede.

The latest young American star to arrive is Raoul Jobin, making his debut in "Manon" on February 19th. This young native of Quebec has had considerable experience in Paris, where he sang at the Paris Opera and the Opera Comique. He



GRACE MOORE

returned to Canada and late last year was persuaded to enter the Metropolitan Auditions of the Air, being heard on New Year's Eve. The Metropolitan management was so impressed by his vocal resources and experience that when a vacancy arose he was engaged without the usual elimination process.

His debut was most impressive. He has a fine, robust tenor voice, good stage presence and histrionic ability. He is a valuable addition to the tenor contingent. Verily, American artists have at last come into their own, making the great Metropolitan more truly an American institution than ever before.

With the above in mind, Metropolitan patrons and the vast Metropolitan radio audience should feel more inclined than ever to contribute to the campaign to raise \$1,000,000 to purchase the Metropolitan Opera House. At the time of this writing, 55,000 letters have been received at the rate of 3,000 daily and 99 out of 100 contain contributions.

In explaining the campaign to the audience on February 19th, Chairman George A. Sloan explained why it was necessary to purchase the present Metropolitan Opera House instead of trying to build a new one. The answer is simple; a new opera house would cost from ten to twelve million dollars. The present one can be safeguarded as a home for the Met by raising one million dollars. He said one of the most frequent questions is, "What would happen if the present campaign failed?" The answer is that the future of

the Metropolitan would be most uncertain. To the ever-recurring question as to why the present arrangement cannot be continued, he explained that the real estate company owning the building is controlled by a number of the stockholders who, in return for the many assessments levied upon them, are granted certain privileges, including their boxes in the grand tier. Much of this stock has passed into the hands of estates which are administered by trust companies, some being under the direct jurisdiction of the courts. In many of these cases, neither the courts nor the trust companies will approve the paying of assessments; hence it is impossible to continue the present arrangement any longer.

Mr. Sloan further stated that there had been six donations of \$10,000 each, the most recent having been received from a United States citizen who is residing in Switzerland. The Juilliard Music School has contributed \$70,000, and there have been several donations of \$5,000 and many of \$1,000. The latest contribution was received from Grenna Bennett, representing the twenty-one music critics of New York. One of the donations of \$1,000 was given by Local 802 of New York City, the first contribution from a labor organization. The Local also has donated the services of its members for a special gala performance to be given for the benefit of the fund.

The chairman of the board of the Metropolitan Opera Association, in thanking Local 802 for its efforts, stated: "This is a very generous gift and augurs well for the success of our campaign to make the opera a civic enterprise."

Many prominent speakers and Metropolitan artists have been heard in the radio broadcast appeals, including Lauritz Melchior, Kirsten Flagstad, Lucrezia Bori, Giuseppe de Luca, Mrs. August T. Belmont and Mayor Fiorello H. LaGuardia of New York City. The Mayor termed the Metropolitan Opera "one of the monuments of peace" and remarked how much more fortunate we were to be making an appeal for the maintenance of something cultural, than those countries where the frantic entreaties were being made for bandages for wounded soldiers. He ended his speech with the words: "Is this the twilight of the Metropolitan? Is it going out after sixty years of glorious record? Or is this the dawn of a new day for opera in this country? I think it is, because of the greater appreciation and understanding of good music."

On Sunday, March 10th, a special television broadcast, featuring stars of the Metropolitan Opera Company, was presented by N. B. C.

In addition to broadcast programs calling attention to the Metropolitan's campaign for funds, the National Broadcasting Company also is conducting a letter-writing contest on the subject, "What the Metropolitan Opera Broadcasts Mean to Me." The writers of the best 100-word letters on this topic will be offered their choice of weekly season tickets to the Metropolitan next season, or a trip to New York and seats for the opening night of the 1940-41 season. Six similar prizes will be awarded at the conclusion of the contest, which closes March 23rd.

New York

THE Metropolitan Opera's special matinee cycle of "The Ring" began February 2nd with a performance of "Das Rheingold" admirably conducted by Erich Leinsdorf. Walter Olitzki's Alberich was a finely developed concept throughout, down to his last terrible curse. The other characters welded their several individualities into an ensemble of unusual power.

The eleventh week of the opera began February 5th with a performance of Gluck's "Orfeo ed Euridice", with Kerstin Thorborg and Jarmila Novotna in the title roles. Marita Farrell was "Love" and Annamary Dickey "The Happy Spirit".

The performance of "Traviata" on the 7th of February was the best that had been offered in many seasons, due largely

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to the performances of the two artists, Jarmila Novotna and Giuseppe de Luca. Novotna, the Czech-Slovak soprano, a newcomer at the Metropolitan this season, is an actress who neither overdoes her part nor misses any significant detail. In the part of Violetta she portrays the extremes of agony and sorrow without for a moment seeming to caricature the passions or belittle their greatness.

Giuseppe de Luca, the veteran baritone, again at the Metropolitan after an absence of five years, appeared on the stage in the role of Germont père, and received a thunderous welcome from the audience. His first five notes seemed to illuminate the immortal phrases of Verdi, giving them a deeper significance.

With Marjorie Lawrence giving her first Metropolitan performance of Sleglinde in "Die Walküre" and the other singers in fine fettle, the afternoon of February 8th was one of exceptional enjoyment. Well cast for the part, Miss Lawrence has the youth, fervor, femininity and beauty that go with the part, and her voice is better this year than ever before. Lauritz Melchior did some of his best singing, in the role of Slegmund.

At the evening's performance of "La Gioconda" the young audition winner, Leonard Warren, singing the role of Barnaba, proved himself the possessor of an exceptionally fine baritone voice. The cast was headed by Zinka Milanov in the title role.

On the afternoon of the 9th, a special performance of "Tristan und Isolde" was given for the benefit of the Smith College Club Scholarship.

A new "Butterfly" brightened the boards of the Metropolitan February 9th, when Licia Albanese made her debut in this role. She gave a sincere and convincing performance. Charles Kullman sang the part of Pinkerton with even greater ardor than usual. Richard Bonelli brought the character of Sharpless to life as few before him have done.

Giuseppe de Luca sang the role of Marcello in "Boheme" on the afternoon of February 10th and was tumultuously received by an audience that lavished its enthusiasm also on Bidu Sayao as Mimi, Annamary Dickey as Musetta, Armand Takatyan as Rodolfo, Ezio Pinza as Coline, George Cehanovsky as Schaunard, Louis D'Angelo as Benoit and Lodovico Oliviero as Parginal completed the cast.

Monday, February 12th, marked the beginning of the twelfth week of the opera and the third performance of the Matinee Wagner Cycle Series; "Siegfried" was the opera chosen. Mr. Laufkoetter in the role of Mime nearly stole the show in the first and second acts by his fresh and un-hackneyed treatment of the part. Schorr as the Wanderer gave an authoritative interpretation of the role, and Mr. List made a very sulky and therefore a very good Fafner. On the evening of the same day Dusolina Giannini, American dramatic soprano, made her first appearance of the season in the title role of "Tosca".

A severe snowstorm seemed to have little effect on the attendance at the per-

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formance of "Louise" on February 14th. Grace Moore sang the title role and Ettore Panizza conducted.

With Helen Trauble an Elizabeth who not only can sing the part sympathetically but knows how to improve every detail of her performance, "Tannhäuser", on February 16th, received an enthusiastic response from its audience. It was Trauble's first essay of the role and she more than justified her hearers' high hopes. The "Song to the Evening Star", in the third act, sung by Herbert Janssen, was a vocal gem, the delivery of Tannhäuser's narrative magnificent. The Venus of Kerstin Thorborg is one of the most authentic portrayals of this role. Maxine Stellman interpreted the part of "A Young Shepherd" admirably.

"The Barber of Seville" was the opera of Friday, February 16th, in which Hilde Reggiani made her first appearance as Rosina. On the afternoon of February 17th, Marjorie Lawrence sang for the first time before Metropolitan audiences the part of Sieglinde in the opera "Die Walküre", and proved herself well cast for the role. In the evening Mr. Papi conducted "Madame Butterfly".

February 19th saw the completion of the "Ring" cycle, with the performance of "Götterdämmerung", in which Mme. Flagstad impressed anew with her interpretative ability, especially in the Waltraute scene of the first act. It goes without saying that she can summon such tone and temperament to her aid in the immolation scene as few sopranos of this or any other day have attained.

In the revival of Mozart's "Marriage of Figaro" on February 20th, after twenty-two years' absence from the repertoire, the procedure of the original production of the work in Vienna in 1786 was closely followed. That this was made possible was due to the patient research and dramatic sense of the stage director, Dr. Herbert Graf. The aim throughout was to establish a natural unity between the action on the stage and the music. The production was handsomely costumed and mounted. Few productions at the Metropolitan have presented such a beautifully unified dramatic and musical ensemble. While Ezio Pinza was the bright and shining star of this revival, the entire ensemble sang with spirit and authority. The result was an artistic production of such standard as is not often attained, even at the Met.

Supporting Mr. Pinza were Elisabeth Rethberg, Bidu Sayao, Rise Stevens, Irra Petina, Marita Farrell, Lucille Browning, Maxine Stellman, John Brownlee, Alessio De Paolis, Giordano Paltrinieri, Virgilio Lazzari and Louis D'Angelo.

Some of the New York critics objected to the buffoonery which may have been a little overdone at times. Nevertheless, the entire performance was one of the most satisfactory ever to be heard at the Metropolitan. The conductor was Ettore Panizza, who welded orchestra, artists and chorus into a fine unit that we trust will remain a part of the regular repertory of the Metropolitan for many years. The audience was highly pleased with the whole performance, as was attested by the jubilant cheering before the final curtain at midnight. The net proceeds of this performance are to go to the Metropolitan Opera Association as a contribution from the Metropolitan Opera Guild to the Metropolitan Opera Campaign Fund.

On Washington's Birthday, "Parsifal" was given a matinee performance for the benefit of the New York Diet Kitchen. Herbert Janssen made his first appearance in this opera as Amfortas. In the evening Licia Albanese was presented for the first time in the role of Mimi in "La Bohème". Hers is a small but agreeable voice and she showed the same intelligent attention to detail as was evident in her characterization of "Butterfly".

On Saturday afternoon, February 24th, Giovanni Martinelli, tenor, sang the title role of "Otello". Elisabeth Rethberg and Lawrence Tibbett were heard respectively in the parts of Desdemona and Iago. During the intermission Miss Grace Moore, soprano, announced that \$372,335 of the \$1,000,000 Metropolitan Opera Fund had been raised. Mr. Robert Miller, president of the San Francisco Opera Company, in making an appeal for the support of this fund, said that the interests of his company as well as of other companies in the large cities of the United States "are bound up in the successful continuation of the Metropolitan". Lawrence Tibbett, in his speech, emphasized that the Metropolitan is "one of the very few operas which knows no national restrictions".

The first performance of the Evening Ring Cycle, "Rheingold", was given February 24th to a sold-out house.

The fourteenth week of the Metropolitan Opera had to offer the first appearance in New York, on Monday, February 26th, of Jarmila Novotna as Cherubino in "Le Nozze di Figaro". Madame Novotna's singing and acting in this part was delightful. She proved an admirable interpreter of Mozart, her characterization standing out as one of the highlights of the second performance of this opera. The

reception accorded this second performance equaled that of the first.

On Wednesday of that week "Die Meistersinger", fifth of the matinee Wagner Cycle Series, was given, and, on the same evening, "Madame Butterfly". The "Tristan and Isolde" of Thursday evening was notable in that the part of King Marke was taken by Alexander Kipnis, his first appearance in that role.

The Polish baritone, Jerzy Czaplicki, made his New York debut in the Polish opera, "Halka", by Stanislaw Moniuszko, February 18th, when it was given in the Mecca Temple by the newly-formed Polish-American Opera Company. Ladis Klepura sang the part of Jontek. The general manager of the opera company is Louis Kowalski.

The Ballet Russe of Monte Carlo, returning from its tour of the West, will begin a two weeks' engagement at the Metropolitan March 26th. A total of eight performances will be given. Three revivals will be Fokine's "Les Elfes", Leonide Massine's "Bogatyr" and the three-act version of "Coppelia".

Chicago

THE board of governors of the Chicago City Opera Company at a meeting February 3rd made certain definite plans for a seven-week season of opera in 1940. Jason F. Whitney was made chairman of the board of trustees. Henry Weber was appointed musical director and James C. Thompson, president of the Civic Opera Building, was made general manager. Cooperation by labor leaders was pledged: by James C. Petrillo for the musicians; by Frank C. Olsen and George F. Browne for the stage-hands; and by Ernest Charles and Leo Curley for the National Guild of Musical Artists. The immediate organization of a new and enlarged chorus of eighty or ninety singers was announced. It will be affiliated with the American Guild of Musical Artists, of which Lawrence Tibbett is president.

St. Paul

SMETANA'S "The Bartered Bride", staged February 14th by the St. Paul Civic Opera Company, was just the sort of zestful, tuneful production that warms the hearts of singers and audience alike. The Marie of Antoinette Bergquist, graceful and yet fiery, showed to advantage that singer's flexibility of voice and expressiveness of acting. William Lee, as the lover Hans, gave a brilliant performance. The two humorous roles, Keza, the marriage broker, and Wenzel, the fool, were played with excellent effect by Francis Gilsdorf and Reuben Holmquist. Portions most skillfully handled were the circus scene in the third act and the singing of the sextet in the second act. Much of the success of this operatic performance can be attributed to the animating spirit of Leo Kopp, its director.

Philadelphia

THE Philadelphia Opera Company, for its fifth production this season, presented on March 12th Johann Strauss's "Die Fledermaus", Sylvan Levin conducting. The new English translation of Vernon Hammond, the company's assistant music director, was used.

Washington

WHEN Mozart operas were presented by the University of Washington a short while ago, the enthusiasm was so great that ten performances are being given instead of the two that were originally planned. The theatre is by no means resting on past achievements, however. Right now it is busy preparing Stravinsky's "L'Histoire du soldat" for performance in March and after that it will go to work on the "Barber of Seville" for an April showing. "Fledermaus" will come in May. The director is Ernest E. Gebert.

Atlanta, Georgia

THE San Carlo Opera Company, trailing clouds of glory gathered from its appearances in Chicago, New York and other northern centers, hove into Atlanta, February 6th to present three operas there. "Aida" was given on Tuesday, February 6th, "Madame Butterfly" on the afternoon of the 7th and "Carmen" on the evening of the same day. Hizi Koyke was the "Butterfly" and Coe Glade the "Carmen".

St. Louis

A SPECIAL treat for St. Louis citizens will be Marjorie Lawrence's first singing of the role of Carmen, April 24th, with the St. Louis Opera Association.

Baltimore

THE opera, "Jewel Merchants", by Louis Cheslock, was presented February 26th by the Peabody Conservatory of Music.

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San Francisco

RISE STEVENS has been engaged for the title role of the English production of "Rosenkavaller" to be given this autumn by the San Francisco Opera Company. It will be under the direction of Erich Leinsdorf. Miss Stevens will also sing the role of Amneris in "Aida" given in the original Italian.

The San Carlo Opera Company began its season of two weeks in San Francisco February 19th, giving in that city eighteen performances.

London

FOR the productions of "Beggar's Opera", given this season by the Glyndebourne Productions, Ltd., John Christie, the founder, engaged as producer one of the best Shakespearean actors, Mr. John Gielgud, and assembled a company of already famous singers. But the reports of the London newspapers bewail the fact that this opera "has suffered a war-change". Compared with the production of 1920 which ran for three years, it is "modernized", the orchestra has lost its viol da gamba and harpsichord, the flavor of the days of Addison and Steele is replaced by the stodginess of the industrial era. All in all, damaging comments are rife, comments which we hope will be proved out-of-date after curative measures have been taken.

Between The Lines

René Maison, tenor, and Risé Stevens, soprano, both of the Metropolitan, will make a series of appearances at the Teatro Colon, Buenos Aires, during the coming opera season in Argentina. Kurt Baum, Czech-Slovak tenor, who recently made his American debut in Chicago, has also been engaged.

The new opera-buffa, "Florentine May", by Ernest Stramiello, with text by Armand Romano, will receive its world premiere March 31st when the Cosmopolitan Light Opera Company produces it at the Guild Theatre, New York. Pompilio Malatesta, the Metropolitan bass, will have the leading role.

It now seems almost certain that Erich Witte is in a French prison camp in Algeria. The Italian ship, on which the Metropolitan tenor was sailing to this country some months ago, was stopped by a French boat. Mr. Witte has not been heard from since that time.

Innumerable are the ways in which opera is being "popularized" of late, and not the least of these is the "new type of opera" on which Ernest Krenek and Emmett Lavery are at work. Its purpose is avowedly the creation of "a new type of opera which may bring this form of music within the reach of a vast new audience".

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Mr. Krenek further explains that his theme is the problem of "what can man cling to in a changing world".

To bring American opera to the attention of the public at large a committee of patrons headed by Mrs. Frederick Steinway has arranged for a concert called "An Evening of American Premieres" to be given March 17th, in New York. One entire opera, "Beauty and the Beast" by Vittorio Giannini will be given and excerpts from two others, namely "Ramuntcho", by Deems Taylor and "Thorwald" by William B. Dinsmore. Although Mr. Giannini's opera was broadcast in November, 1938, it never before has been heard in a concert or stage setting. It is a typical fairy opera, treating the familiar folk tale in fanciful fashion. The setting of "Ramuntcho" is the public square of a Basque village during a festa. The work by Dinsmore is set in medieval Denmark. All three operas will be conducted by Josef Blant.

EMBELLISHMENTS *by Jan Hart*



JAN HART

POCO A POCO—In case you didn't know: Nero never fiddled while Rome burned because there weren't any fiddles in those days. Instead, he ascended the tower and sang "The Destruction of Troy", accompanying himself on the lyre. . . . The Egyptians never knew how to use the bow on their strings. . . . Our modern staff of five lines was adopted about 1650. . . . It was Pythagoras who gave music a scientific basis. . . . The clarinet was perfected in 1690 by Johann Christopher Dummer. It was the last instrument to enter the classical orchestra. . . . Before Bach's time, the thumb was seldom used in piano playing. . . . The orchestra at the court of Louis XIV consisted of twenty-four violins, six hautbois and six flutes. . . . Most violinists are composers . . . most composers are poor conductors.

TRANSITION—Francis Hopkinson (1737-91) was probably the first American composer. . . . The melody of "Yankee Doodle" came from English sources, as did the melody of "The Star-Spangled Banner", the latter being taken from an old drinking song. . . . "Dixie" was composed by Dan Emmett as a minstrel's song in New York. . . . Hart Pease Danks wrote hymns as well as "Silver Threads Among the Gold". . . . The first Negro dance known to the public was the Cakewalk, done to "Whistling Rufus", "Smokey Mokes", etc.

DYNAMICS—Because its standard music has increased to forty per cent of its gross sales during 1939, Robbins Music Corp. will stress the development of the standard music division. . . . The York String Quartet is doing much research these days, attempting to unearth works of the masters that have never been recorded before. . . . Ernie Watson is again writing the music for the Charlie McCarthy puppet show at the World's Fairs. . . . Howard Barlow has been signed to a new contract as an exclusive Columbia recording artist. . . . Jack Teagarden's hot trombone playing has won top honors in every popularity poll held by the various musical magazines. . . . During his twelve months of broadcasting, Jan Savitt received more requests for "Its a Wonderful World" than for any other number in his repertoire. . . . A good bet any time: Any Frank Turner arrangement. . . . Two good bets: Sam Deihl's original compositions, "Riff-Raff Rondo", and "No More Bach Talk".

REFLECTIONS—An answer to a maiden's prayer: Sleepy Hall's orchestra, which features strings nightly at the Hotel Biltmore (New York), using three violins (with a viola double) and ONLY two brasses. It sounds swell, Sleepy! . . . Many thanks to you, Clarence Stout, for your very nice letter from Vincennes. Did you know we are fellow Hoosiers? Yes-siree. And speaking of Hoosiers, there are certainly plenty of them floating around here in New York, and goin' places, too. Shucks, ya can't keep a good Hoosier down, can you? And here's hopin' the "Sundown on the Prairie" never sets. . . . Hm, that reminds me, I wrote a Hoosier song once, entitled, "Dear Old Indiana (I'm Comin' Back To You)", but according to the reactions of the publishers I should have just sneaked home quietly without writing a song about it.

SOTTO VOCE—One of the most famous among the Greek trumpeters was Herodorus of Megara, who won the trumpet prize at the Olympic Games contests ten times in succession. But then, even as today, sometimes, it appears that loudness rather than tone quality was the predominating requirement of a good trumpeter; hence, the players would often injure themselves in their efforts and burst a blood-vessel or something. Such a catastrophe happened to Herodorus—he blew and he blew, and finally he blew up. From then on, Socrates sayeth: Thou who bloweth and bloweth eventually bloweth upeth. Moral: Sotto Voce.

RECORD NOTES—Every radio station in the country is now airing recorded programs. . . . Alec Templeton's new album of musical caricatures will be released this month. . . . An innovation in recorded music has been released by General Records—an album entitled, "New Orleans' Memories" wherein Jelly Roll Morton, veteran pianist and blues singer, takes the listener on a tour of New Orleans at the turn of the century. . . . Six scenes from Disney's "Pinocchio" film have been released by Victor in album form. These scenes have been recorded exactly as in the picture. . . . Raymond Scott's new dance orchestra has just recorded "Just a Gigolo" and "Huckleberry Duck" paired with "The Peanut Vendor" and "Business Men's Bounce". Incidentally, did you know that Raymond Scott is a brother of Mark Warnow?

Among the records in the classical field for this month are:

- (a) Columbia Recordings:
 - Weinberger: Under the Spreading Chestnut Tree, Cleveland Orchestra; Artur Rodzinski, conductor; Piano Solo, Boris Goldovsky.
 - Schumann: Three Romances for Oboe, Op. 94 (three parts).
 - Cesar Franck: Piece, Leon Goossens (Oboist).
 - The Play's the Thing (from "Hamlet") (two parts). (Adapted from Shakespeare by Marlin Henderson Skiles.) Nelson Eddy, Robert Armbruster and Orchestra.
- (b) Victor Recordings:
 - Symphony No. 5, in C Minor (Beethoven, Opus 67), Arturo Toscanini and the N. B. C. Symphony Orchestra.
 - Children's Corner—Suite for Piano (Debussy): Barrere (Flute); Salzedo (Harp); Britt ('Cello).
 - Quartet No. 9, in G minor (Schubert, Opus, Posthumous); The Coolidge Quartet: William Kroll, first Violin; Nicolai Berezowsky, second Violin; Nicolas Moldavan, Viola; Victor Gottlieb, 'Cello.
- Popular tunes recorded, include:
 - (a) Bluebird:
 - "Watching the Clock" and "Dance With a Dolly", Tony Pastor and Orchestra.
 - "Contact" and "Rockin' With the Rockettes", Harlan Leonard.
 - "The Creaking Old Mill on the Creek" and "Don't Kiss and Tell", Vincent Lopez and Orchestra.
 - (b) Royale:
 - "Sweet Potato Piper" and "Too Romantic", Johany Green and His Orchestra.
 - "Passacaglia on a Theme by Handel" (Halvorsen), Eddy Brown, Violinist; Milton Katema, Violist (for Violin and Viola).
 - "Carmen Fantasy", Clifford Herzer and Jascha Zayde, duo pianists.
 - (c) Decca:
 - "Turn on the Old Music Box" and "When You Wish Upon a Star", Guy Lombardo and Royal Canadians.
 - "You'd Be Surprised" and "Oh! Gee, Oh! Gosh, Oh! Golly, I'm In Love", Mae Questel (Betty Boop).
 - "Weary Blues" and "Down Home Rag", Henry Busse and His Orchestra.

BOOK NOTES

- "The Well Tempered Listener", by Deems Taylor. Simon and Schuster.
- "In the Name of Wind-Instrument Playing", by M. Grupp. M. Grupp Studios.
- "How to Make Double Reeds", by Joe Artley. H. and A. Selmer, Inc.
- "Bolero—the Life of Maurice Ravel", by Madellene B. Goss. Henry Holt and Co.

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Top-Flight Bands

SWING, in its various strongholds, is being challenged of late by "Name Acts" including anything from sweet-sob-sisters to sleight-of-hand performers. Swing Street itself (52nd between Fifth and Sixth Avenues, New York), is making overtures to such attractions. The challenge, however, is being met in two ways. The first of these is that time-tried method, improvement from within. The bands have become better as units for entertainment—better emotion-stirrers, better toe-tickers. Second, bands have begun to include their own "varieties". An "Oh, Johnny" songstress of the Tucker unit, or an eccentric dancer of the Buddy Rogers entourage doesn't just happen. They are evidence that band leaders are trimming their sails to meet the wayward winds of public demand and their efforts are getting the success they deserve.

Mad Manhattan

GENE KRUPA, having smashed records right and left at the Fiesta Danceteria, on Broadway, was welcomed back there for a three-weeker on February 20th.

WILL BRADLEY stepped in through the Famous Door, New York, when it swung open February 20th. He's there for a six-week stint.

AL DONAHUE and his orchestra will open at the Famous Door after Will Bradley checks out.

JAN SAVITT bowed out of the Lincoln Hotel February 8th, and took to the road immediately.

EDDY DUCHIN will begin his nth engagement at the Hotel Plaza's Persian Room, April 4th.

PAUL WHITEMAN'S BAND played a total of thirty-seven stage shows the second week in February at the Strand, New York. By the by, his walking horse, "Fit for a King", gets almost as many prizes as the King himself.

GEORGE OLSEN will start at the Strand Theatre, New York, March 23rd.

WILLIAM SCOTT and his men signed up at the Tapestry Room of the Park Lane Hotel, New York, January 30th.

FRANKIE MASTERS took up the baton at the Roosevelt Grill, New York, when Guy Lombardo started his trek to the Coast February 1st.

HARRY JAMES will begin a Roseland Ballroom (New York) stretch in April.

SLEEPY HALL replaced George Olsen at the Biltmore Hotel, New York, February 21st.

BUD FREEMAN brought his orchestra back to Kelly's Stables, New York, recently, which was the scene of his baton debut last year.

CLAUDE HOPKINS got a repeat at the Golden Gate Ballroom in Harlem February 10th for six days.

Bean-Town Bands

GEORGE HALL turned on the works at the Hotel Brunswick, Boston, February 15th. After the week of March 7th he will be at Loew's State Theatre in New York.

BOBBY BYRNE played a one-weeker at the Raymor Ballroom, Boston, beginning February 16th. May 15th he will open for the whole season at Glen Island Casino, New Rochelle, N. Y.

BOB CHESTER began a fortnight's stay, February 28th, at the Raymor Ballroom.

CAB CALLOWAY has a four weeks' date at the Southland Ballroom, Boston.

Quaker State Quickies

HOWARD BAUM finished, February 6th, at Casino, Pittsburgh, after a two-week stay with Phil Levant's checking out and Benny Burton's checking in.

LANG THOMPSON began an indefinite stay at the Chatterbox, of William Penn's Hotel, Pittsburgh, February 9th. He took the place of Johnny Long, who went into Chez Ami, Buffalo, on the 12th of February.

WAYNE KING is pencilled for the Stanley Theatre, Pittsburgh, for a week's stay, beginning March 12th.

BILTMORE BOYS followed Lee Kuhn into the Philadelphia Hotel, Philadelphia, February 9th, featuring Nancy Evans, vocalist. Before that the band was at Rick Hotel, Houston, Texas.

Southward Swing

BOB ZURKE started a fortnight's stay at the Trocadero, Henderson, Kentucky, January 30th.

BILL BARDO closed at the Nicolet, Minneapolis, the 21st of February and

stepped back into the Trocadero, Henderson, Kentucky, on the 27th for a four-weeker.

MILBURN STONE and his orchestra have just completed their fifth consecutive season at the Pendennis Club, Louisville, Kentucky.

HENRY BUSSE followed Larry Clinton at the Hotel Roosevelt, New Orleans, the middle of February.



HENRY BUSSE

ENRIC MADRIGUERA and his orchestra tuned up at the Jung Hotel, New Orleans, early in February.

JOE SUDY led off his men for a monther at the Bath Club, Miami, Florida, beginning February 1st.

COL. MANNY PRAGER moved to the Claridge Hotel in Memphis on February 26th.

East Coasters

REGGIE CHILDS didn't check out at the Rustic Cabin, Englewood Cliffs, N. J., February 14th as planned. He is staying until April 7th. Then Sonny James goes in.

The **McFARLAND TWINS** will be at the Blue Meadow Gardens, Armonk, N. Y., until after Easter.

BUDDY ROGERS opened a combination band and picture policy at the Morristown, Morristown, N. J., February 12th to 14th. The week of February 16th he made his initial stop-off in a three-week stretch of personal appearances in New York, at the Flatbush Theatre in Brooklyn. Presented his new show band and entertaining unit of twenty members.

TOMMY DORSEY went into Meadowbrook, Cedar Grove, N. J., February 20th, on the heels of Gene Krupa. On March 3rd he played a concert there for Finnish relief.

MITCHELL AYRES at the Hotel St. George, Brooklyn, made, as his first recording for Bluebird, in February, "Ma" (He's Making Eyes at Me"). His initials are M. A. and "MA" appears on every stand in his band. Maybe he's a Master of Arts for all we know.

TOMMY TUCKER, leaving Murray's Tuckahoe, New York, followed Paul Whiteman's ensemble into the Strand, New York, for two weeks, February 23rd.

Windy City Ensembles

ORRIN TUCKER's long-awaited opening at the Waldorf-Astoria Hotel, New York, will take place April 5th; so New Yorkers will have to content themselves until then with listening to Bonnie Baker via the wax-works. Seems Tucker's contract with Palmer House, Chicago, includes an option allowing them to hold the band over until the last week in March.



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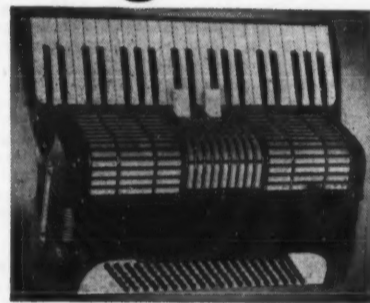
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WOODY HERMAN had a fine record to show for his first week-end at Hotel Sherman, Chicago, early in February.

LARRY CLINTON follows Woody Herman into Sherman Hotel whenever the latter steps out. Herman is due for a return dating there later.

OZZIE NELSON replaced Joe Sanders at the Blackhawk, Chicago, February 14th.

HAL KEMP will slide into the Palmer House March 21st, when Tucker will have finished a twelve-week stay there.

Points North

JOHNNY LONG wound up an eleven-week stay at William Penn Hotel's Chatterbox, February 8th, to open the following evening at Chez Ami in Buffalo.

RAN WILDE started off at the Schroeder Hotel, Milwaukee, February 13th.

GEORGE HAMILTON followed Wilde, March 12th, for two weeks.

WALTER POWELL began an indefinite engagement, February 13th, at the Flint, Michigan, Athletic Club.

FATS WALLER was at the Hippodrome Theatre, Toronto, the week of February 19th.

Corn-Cutters' Cut-Ups

JERRY LIVINGSTON and his orchestra opened, February 5th, at the Deshler Wallick Hotel, Columbus, as Rudolf Friml, Jr., bowed out.

FREDDY MARTIN moved out of the Chase Hotel, St. Louis, February 23rd.

XAVIER CUGAT played four days at the Chase Hotel and afterwards went into

Hotel Statler, Detroit, for an indefinite stay.

GUS ARNHEIM began a two-weeker at the Muehlebach Hotel, Kansas City, February 7th.

DON BESTOR played the Tower Theatre in Kansas City, Missouri, week of February 16th. Soloist with the band is Miss Penny Lee.

JOE VENUTI went into the Tower Theatre, same city, week of March 8th.

HORACE HEIDT signed in at Tromar Ballroom, Des Moines, on February 27th, and at the Stanley Theatre, Pittsburgh, March 5th.

BOB MARTIN and his men have recently completed a three-month engagement at Hi Hat Nite Club, Mandan, North Dakota, and are starting in at Dutch Mill, Minot, North Dakota.

DUKE ELLINGTON, March 1st, supplied dance rhythms at Purdue University. He spent the week of March 8th at the Colonial Theatre, in Detroit.

Lone Star Sparklets

RANNY WEEKS followed Herbie Holmes into the Century Room of the Hotel Adolphus, Dallas, February 28th, for a four-weeker, after a cross-country jaunt from Netherland-Plaza, Cincinnati.

AL KAVELIN and his Cascades of Rhythm went into the Baker Hotel, Dallas, January 18th.

LAWRENCE WELK tuned up at Rice Hotel, Houston, in February.

DEL COURTNEY began a four-weeker at the Rice Hotel, Houston, March 8th.

Golden Gate Swingers

GEORGE HAMILTON went into the Beverly-Wilshire in Los Angeles February 15th and will stay until Matty Malneck's date reminds him time is up.

MATTY MALNECK will go into the Beverly-Wilshire in the spring; until the middle of February he was at the Beach-comber in New York.

JAN GARBER began an indefinite run at the Victor Hugo in Hollywood, February 13th.

GUY LOMBARDO and his men will be the first orchestra to be televised from a remote dance location, that is, Coconut Grove, Los Angeles, where they went February 6th.

KAY KYSER will open the summer season on Catalina Island, California, Decoration Day.

RAY NOBLE went into the Rose Bowl Room of the Palace Hotel, San Francisco, February 16th, for a six weeks' stay, on the heels of Vincent Lopez, who was off for a tour of one-nighters.

VINCENT LOPEZ stayed at the Palace Hotel, San Francisco, until the middle of February, due to a third holdover.

JOE REICHMAN replaced Nick Stuart at the Mark Hopkins Hotel, San Francisco, February 17th. He in turn will be replaced by Chuck Foster in eight weeks or so.

Swing on the Wing

JIMMY DORSEY flew with his band, February 16th, from a date at the University of Tennessee to a date at Northwestern University, Evanston, Illinois. He went into the Roosevelt Hotel, New Orleans, around March 14th.

MILT HERTH trio planed into Cleveland with the notes of their farewell concert at Carlton Theatre, Jamaica, L. I., still echoing in their ears. The latter engagement closed February 15th, the former, at the Palace, Cleveland, opened February 16th, and in the morning at that.

CHARLIE SPIVAK never walks when he can fly. He keeps his dates on the wing, and even then has to speed some.

1001 Nighters

CHARLIE BARNET swung into the Lincoln Hotel February 9th after a long run of one-nighters from the West Coast.

LES HITE and his boys stayed until February 22nd at the Golden Gate, Harlem, New York City, on a return engagement; then they opened, February 23rd, for a week's engagement at the Howard Theatre, Washington, D. C.

ANDY KIRK is doing a month of one-nighters which will wind up in the deep South.

JIMMIE LUNCEFORD is doing one-nighters in the large cities of California, Oregon, Washington, Idaho, Utah and Colorado this month.

Long Timers

BEN BERNIE and his lads went into the Hotel Taft Grillroom (New York) for a five months' stay March 4th.

JOE MARSALA, now an old-timer at the Fiesta Danceteria, New York, will continue on there.

BOB HAMILTON and his orchestra started their second year of successes on the bandstand of the Majestic Ballroom in Long Beach, California.

BOB CROSBY will continue at the Hotel New Yorker (New York) indefinitely, what with their option being picked up and the crew smashing records for supper business with their "Dixieland" style.

ENOCH LIGHT, at the Hotel Taft, New York, for the past few years, checked out when Ben Bernie went in, March 4th. Light will take in some one-nighters.

GRIFF WILLIAMS built up a fine reputation for himself at the Stevens Hotel, Chicago, through the past autumn and winter; he pulled up stakes there February 16th, however, to keep a date at the Netherland Plaza Hotel, Cincinnati.

Radio Round-Ups

EMIL COLEMAN and his orchestra climbed up on the Fitch Band Wagon when it rolled into Hollywood on its first Pacific Coast visit of the season February 25th, over the NBC-Red Network.

TED WEEMS and his new musical quiz show over the NBC-Red Network give the audience a race for their money. The ten dollars that goes to a quizzer when no member of the Weems unit can answer his question is well earned.

BENNY GOODMAN's next radio innovation is likely to be a series of swing concerts, each originating in a different city.

DICK HIMBER returns to the air this month (March) for his former auto sponsor, with a coast-to-coast series.

BOOKS OF THE DAY

HOPE STODDARD

THE WELL TEMPERED LISTENER, by Deems Taylor. 333 pages. \$2.50. Simon and Schuster.

Often we have imagined making a visit into the past and meeting the great ones assembled there. Going up to Wagner we would ask him whether, given the same personality he before possessed, he would choose to live again in this tempestuous world. We would inquire of Bach if, during his days here, he was always as content as his biographers and his music indicate. We would ask Brahms why he did not marry and ask Haydn why he did. We would try to learn where Mozart found the material for his gay music and where Schubert found his for his rapturous love melodies. The answers to these questions would give the same satisfaction one experiences in finally tasting a fruit one has before only fingered, or in walking through a village one has heretofore seen only in travelogues.

Deems Taylor reveals this same penchant for research into more intimate nooks and corners of the lives of the great, with this advantage: being a composer himself and in constant touch with musicians of this era, he obtains more readily information such as most of us get only through a researcher's delving or a reporter's questioning. His findings thus exude an enviable freshness. He states, for example, in speaking of conscience-ridden composers—"I happen to know the intensity of remorse that he (Sergei Rachmaninoff) feels over having composed the C sharp minor Prelude. It really hurts him to hear it. I once heard him say, piteously, to John McCormack, the great tenor, 'John, why do they play that piece? Dot iss bod music!'" Then, in writing of other artistic personalities, here is another quotation: "One (memory) is of a late party at Neysa McMein's studio, back in 1923, I think it was, when Jascha (Heifetz), about four in the morning, played as I have seldom heard him or anyone else play in concert. I told him so, and he explained. 'I was using the Strad tonight, and she's never played so well as since I bought the Guarnerius. You know, she's jealous!'—and half believed it." Such stray wisps are worth netting in the strands of memory.

Mr. Taylor cleverly maneuvers to keep our eyes fastened on the page just as he maneuvers, on the radio, to keep our ears pricked up and our hands off the dial, tactics thoroughly justified, since he thereby inveigles us into absorbing an astonishing amount of information, such as, for instance, why D-sharp is out of tune, scientifically at least, with E flat; why women don't get into major orchestras; what makes a critic a critic; and which is more important, the tune or who wrote it, the fact that you like it, or its pedigree.

Based on a series of radio talks, the book is roughly divided into three sections, "The Makers" (of music), "The Givers" and "The Hearers". Yet it switches tangent-wise from one facet of music to another. Wandering through the mazes of music like an Alice in Wonderland, Deems Taylor manages to hit on more truths per page than many a more systematic researcher bent on consistency.

IN THE NAME OF WIND-INSTRUMENT PLAYING, by M. Grupp. 100 pages. \$3.75. M. Grupp Studios.

Strange that it has taken the music-pedagogical world so long to find out what psychological text books have for years been demonstrating to youngsters in school, namely that one plays a musical instrument, not with the hands nor with the mouth, but with the *mind*. In other words, that passage that just won't come out right has not lagging fingers nor a lazy tongue to blame, but rather a tie-up in the thinking processes. Mr. Grupp has an amazing grasp of what these tie-ups are and the ability to trace them, in the case of fearful players, of moody players, of over-confident players. He shows how complexes must be corrected before the lips and tongue can respond, how one must "practice with the brain instrument" rather than with the wind-instrument. The mind, in short, is the real player.

In learning, then, to play on this instrument, the mind, elimination of fear and worry are the most important factors, and these, to be fought, must be brought out into the open. The author tells how to lay all ghosts haunting the minds of wind-instrument players such as the "I-can't-play-a-solo" complex, the "missed-note" paralysis, the "the-leader's-looking-at-me" phobia, the "my-mouthpiece's-all-wrong" fantasy. The error of over-con-

fidence is likewise given due notice, since the student in the grasp of it is apt to neglect his practice, often with dire results.

Once the mind is a good functioning entity, the tools on which it works—the tongue, lips, mouthpiece and instrument—are considered with scientific exactness in their proper roles as extensions of the mind. General health is discussed, together with daily habits bearing on it. Care of the wind instruments themselves—keys, pipes, slides—is considered.

Since one can take it as an incontrovertible fact that many a skilled wind-instrument player today is out of a job not because he cannot manipulate his instrument, but simply because he cannot manipulate his thinking processes, then the value of this volume becomes apparent. Wind instrument players—granting no gross malformation in tongue and lips, nor lack of musical sense—can become successful. The instrument need not lie on the shelf collecting dust. The player need not resign himself to unimportant engagements nor to playing "for his own amusement". Truly, success stands waiting. That wayward instrument, the mind, has only to be made flexible to the will, through systematically practiced control. The present volume tells how this may be accomplished.

HOW TO MAKE DOUBLE-REEDS, by Joe Artley. 39 pages. \$1.00. H. and A. Selmer, Inc.

Young players on the oboe, English horn and bassoon—and there have been thousands added to this group within the past few years—get better results, as their instructors have been quick to notice, if they make their own reeds. This book is a clear and concise text book for those who want to master this craft. It has illustrations, most of them actual photographs, for each of the steps and each of the tools employed. The text is clear and concise, so worded that the young reader can follow it without outside instruction.

Separate treatment is given in the first three sections of the book for the making of oboe, English horn and bassoon reeds. The fourth section contains useful hints on the care of reeds and how to "doctor" them to produce the best results. Fifty-three drawings not only illustrate the various operations in making the reeds but eliminate all doubt as to the position of the hands, showing the correct way of holding the tools and the proper formation of the cane and reed.

Since literature in this field is scarce indeed, and since it is apparent that making his own reeds gains for a player the means of meeting his individual requirements, this book will be a welcome addition in the libraries not only of oboe, English horn and bassoon players but also of saxophonists who "double" on any of these instruments.

BOLERO—THE LIFE OF MAURICE RAVEL, by Madeline B. Goss. 303 pages. \$3.00. Henry Holt and Company.

Significant it is that the author has chosen to call this volume after one of the composer's less profound, if more popular, works. For a similar tendency is apparent in the subject matter of the book itself. Popularized a bit, simplified a bit, made a bit more plausible, Ravel's life is laid before us in such a way that he who runs may read, a procedure excellent for those with limited time or energy, but a little disappointing for those who prefer to wrest underlying truths from psychological delineation.

Perhaps Ravel has too recently departed this life for any biographer to be able to turn on him the searchlight of unbiased scrutiny. They still must consider him, if not subject to the laws of the land, at least under the jurisdiction of rules of propriety and custom. This particular author, at any rate, seems unable to free herself from a sense that she would be violating his privacy, were she to touch on any but the externals of his life.

Serviceable the book undoubtedly is, for its conscientious assembling of the facts of Ravel's existence, documentary evidence that future biographers will seize on avidly. If music lovers must still await the work of one who will feel impelled to say more than can be confined within the phrases of a Bolero, textual or musical, they are nevertheless grateful that they can read now this clear and straightforward account of the life of this great composer.

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HERE, THERE AND EVERYWHERE

Local 348 Celebrates

LOCAL 348, Sheridan, Wyoming, held its annual installation of officers, banquet, entertainment and dance in the Crescent Hotel on January 14th. During the business meeting the following officers were installed: Joe Rulli, president; J. Brandt, vice-president; Mark Hayward, secretary; Duke Downey, treasurer; Jay Sidell, L. E. Taylor and James Woodhead, members of the examining board; and Humphrey Middleton, sergeant-at-arms. Immediately following the installation there was a banquet and a musical entertainment, followed by a dance which lasted well into the morning. Music for the dance was furnished by four orchestras composed of members of the Sheridan Local. This Local will be host to the Rocky Mountain Conference, which will be held in the late summer months.

Milford Annual Banquet

MILFORD, Mass., Local 319, held its annual banquet and installation of officers on Sunday, January 21st, at Lombard's Restaurant. Sixty members attended the sumptuous dinner, and guests included District Attorney Owen A. Hoban of Gardner, Kenneth I. Taylor, secretary of the Massachusetts State Federation of Labor; Peter F. Mullen, secretary of the Woonsocket Local, and Mrs. Mullen; Charles K. Lynch of the C. L. U., Frank Warner, president of the Marlboro Local, and Frank Proctor, secretary-treasurer of the Marlboro Local.

Messrs. Hoban and Taylor were the chief speakers, the former giving an interesting account of the duties connected with his office and Mr. Taylor recounting numerous labor problems.

The officers, who were installed by Frank Proctor, were as follows: President, P. O. Gaskill; Vice-President, Tullio Pagnini; Secretary-Treasurer, Nicholas Narducci; Sergeant-at-Arms, William Chapman, and Executive Board: Larry Santoro, Alfred Candini and Harold Falcone.

New Rochelle to Glen Island

LOCAL 420, New Rochelle, N. Y., held its annual installation of officers and banquet at the famous Glen Island Casino where Glen Gray, Larry Clinton and Glenn Miller first became famous. Leo Cluesmann of President Weber's office was the installing officer and after the installation spoke on various problems of the Federation, outlining the numerous activities of the national organization on behalf of the local unions and members. Following the business meeting a banquet was served which preceded a diversified entertainment program, which was greatly appreciated. Guests included the officers of the various Westchester County Locals and Harry J. Steeper, president of Local 526, Jersey City, N. J.

Judge Condemns Bank

THE practice of paying near-starvation wages by banks was flayed by Federal Judge John D. Martin of Jackson, Tenn., in sentencing a youthful bank cashier on a charge of stealing \$800.00 in bank funds. The judge declared that a bank directorate was "guilty of dereliction of duty" when it failed to pay a "living wage" to a man responsible for thousands of dollars. He sentenced L. C. Christopher, former cashier of the Peoples State Bank, Sardis, Tenn., to three months in jail and fined him \$600.00. Christopher had pleaded guilty.

Christopher told the court he took the money piecemeal for himself and his wife to live. He said he was paid \$60.00 a month and received \$4.25 expense money for his automobile, which cost him \$20.00 a month on bank business.

"If a bank cannot pay a living wage to a man of such responsibility, it should either close or consolidate with a larger institution," Judge Martin held.

Re-elected

FROM Pueblo, Colorado, we learn that Jack T. Balfe, secretary of Local 69, has recently been honored by being re-elected president of the Pueblo Trades and Labor Assembly for his tenth consecutive term. Congratulations, Jack!

Another Banquet

LOCAL 235, White Plains, N. Y., held its annual banquet, entertainment and dance at the Log Cabin, Armonk, N. Y., on Monday, February 5th. Nearly the entire membership of the Local enjoyed the splendid steak dinner, which was followed by a fine vaudeville

entertainment and that, in turn, by a dance. Guests included Rodney Bartlett and Martin Gordon, president and secretary of Local 626, Stamford, Conn.; President Charles Samela and Secretary Joseph Fried of Local 420, New Rochelle, N. Y.; President Rocco Mender, Business Agent Rocco Ruggiero and Trustee John Ravese of Local 275, Port Chester, N. Y.; President I. Rosenberg and Vice-President Nathan Gordon of Local 402, Yonkers, N. Y.; President George Wright and Secretary Charles Coddington of Local 398, Ossining, N. Y.; James Walsh, Westchester County Superintendent of the WPA Music Project; G. B. Henderson, assistant to President Weber, and National Secretary Fred W. Birnbach.

The Pedestrian's Bill of Rights

PEDESTRIANS, those defenseless souls who scurry through the jungle of city streets at the mercy of auto and truck, might extract some consolation from the knowledge that their plight has been a matter of concern to civic authorities for hundreds of years.

Exactly 271 years ago the city fathers of New York met in solemn conference and decided that the pedestrian also has a right to live and that something should be done to assure him that right. And so the ordinance of 1668, one of New York's first traffic regulations, was passed:

"The cartmen are permitted to ride on their carts, on condition of driving slowly, and forfeiting their horse and cart in case of injury to any person; and in case any person should be killed, the life of the cartman to be under the lapse of the law."

Old-Timers' Banquet

THE old-timers' of Local 153, San Jose, California, who have provided musical entertainment for San Joseans for a quarter to half a century, held their annual banquet last Monday night at the Bachelors Grill.

Those who attended were "Bunny" Woods, W. T. Munjar, Otto Muller, Leo Sullivan, Tillie Brohaska, W. F. Anthes St., E. J. Archaubeault, Sam V. Addotto, E. C. Breith, A. V. Schubert, Perry D. Durling, A. C. Bauer, Dorothy Fay, W. E. McCurdy, W. H. Lake, W. A. Gebhardt, C. J. Maingenean, M. W. Eaton and W. B. Roberts.

Members present stood in silent prayer for the speedy recovery of A. H. Kuhn, secretary, who is ill.

Finnish Benefit

LOCAL 519, Alliance, Neb., did its bit for the Finnish Relief Fund by holding a special dance on Tuesday, February 6th, in Danceland in that city. The music was furnished by four orchestras, all of whom donated their services, and the entire proceeds were forwarded to President Weber to be turned over to the Finnish Relief Fund Committee in New York City.

Clarence King Honored

CLARENCE "Money Bags" KING, treasurer of Local 6, has been signally honored by Mayor Angelo Rossi of San Francisco who, on February 10th, appointed Brother King as a member of the City Planning Commission of that city.

This is one of the most important commissions in San Francisco, as it includes among its other duties the administration of the city parks and playgrounds. Brother King headed the labor division of Mayor Rossi's last campaign committee.

We congratulate both Brother King and Local 6.

Reflections of Yesteryear Experiences

IN this life true friends are few. One needs only to be in need to find this true.

Sometimes even true friends may differ on what is best, for all concerned.

We may be individuals of FREE thought, and may differ in our opinions on religious, political or national affairs, but in the case of any particular friends, group, or groups, interested in one another, as ONE organization, all should help each other. What some may lack, others may have. . . . Hence the cooperation of all, will insure the Benefit of All.

MISUNDERSTANDING has often caused caused *disension* between honest persons, and much misery and suffering to persons not deserving it.

Since Civilization began . . . we are told: "One way of setting things right is

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to seek the truth." This seems very easy. Yet oftentimes, it is quite difficult.

Because, the truth is so important.

Again we are told: "In seeking the truth few of us ever get beyond arguments. Sometimes those arguments do bring out the truth. But, at other times, they end in detours. In this case we are apt to become confused in choosing the right road. When this happens, the mind starts asking questions; and only by seeking the truth—and finding it—will we be set right—and upon the right road."

All right-thinking men . . . in time will find out what road to take. Because, YESTERYEAR EXPERIENCES have taught them what they know today.

I think that each man looking for good and meaning good is seeking the same thing. The only difference, if any, IS IN WORDS. Therefore, although each man may seek the same ends in his own way . . . if each is SINCERE . . . the law of nature is such . . . that, eventually the two will clasp hands in UNITY.

F. COLASANTO-FICETO.
(Cola Santo)

Entertainment and Dance

LOCAL 766, Austin, Minn., followed its annual installation of officers with an entertainment, dance and buffet luncheon at the Rainbow Nite Club. Members, their wives and sweethearts enjoyed a most successful occasion.

The Local will celebrate its twentieth anniversary in July and has already appointed a committee to arrange a monster banquet and dance in honor of the occasion.

Annual Dinner Dance

THE annual dinner dance of the Musicians' Union, Local 210, was held February 18th at the Hotel Fresno, Fresno, Calif.

This is the one big affair sponsored by the Musicians' Union for its members and invited guests.

Music was furnished by Coyle Chambers' Orchestra of K.M.J. Tommy Smith's Orchestra of the Rainbow Ballroom; Dan Larry's Orchestra, and Sherman Dix's Orchestra.

Entertainment in addition to the orchestras was featured throughout the evening, including trumpet solo "Castles on the Hudson" composed by Cuyler Leonard, played by Bardon Finch; vocal solos by Lucille Page; accordion solos by Al Colla, as well as other numbers.

The committee on arrangements included the following:

James Paige, chairman; George Maul, George Ross, John Matesso, Secretary Henry Boettcher and Joseph Trino, president of the Local.

Advice To Strangers

FIRST in entering a large town know where you want to go, and if unused to traveling, reach the city in the daytime. Have little to say or do with good-natured people who are anxious to give you advice and assistance. On reaching the depot or landing take the line of cars

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(From a widely circulated publication of the year 1876.)

HAROLD NEWMAN

Harold Newman, charter member and one of the organizers of Local 766, Austin, Minn., passed away in that city on February 14th at the age of forty years as the result of a heart attack.

Further details are lacking at this time.

GEORGE W. STEWART

The death, January 25, 1940, of George W. Stewart, eighty-nine, noted baritone and trombone player, ends the remarkable career of one of America's greatest musicians and managers. Born in Granville, N. Y., on January 11, 1851, his parents moved to Washington, then to Darnestown, Md., finally settling in Cambridge, N. Y., where Mr. Stewart was buried in the family plot.

Coming to Boston in 1872, Stewart became the baritone player of the famous Germania Band, and shortly after, its manager. Prior to the formation of the Boston Symphony Orchestra, which he helped organize in 1881, he had played the series of intermittent symphony concerts given by the combined forces of the Harvard Orchestra, the Philharmonic, and the Germania Band, conducted by Carl Zerrahn.

After several years in the Boston Symphony, Stewart, and the late Emil Mollenhauer, violinist, resigned in order to organize their own touring Boston Festival Orchestra, and later the Boston Band, with Mollenhauer as conductor of both, and Stewart as manager. As a pair they possessed incomparable talent and business acumen. The overflow demands on the Boston Symphony had grown to such huge proportions it was no longer able to play the numerous spring festivals which were starting principally in New England and in other parts of the country.

The Boston Festival Orchestra was more than an orchestra; it was an institution with twenty-five annual spring tours from 1889 to 1913 to its credit. The first years of the orchestra were devoted chiefly to the many music festivals in New England, but its intelligent and earnest work soon attracted the attention of choral societies in other sections. Inquiries looking to the engaging of the orchestra were received from Memphis, Chattanooga, Detroit, Knoxville, Birmingham, Spartanburg, Pittsburgh, Cleveland, Indianapolis, Toledo, St. Paul, Milwaukee, Minneapolis, Quebec, Toronto, St. John and Halifax. The first tour was an important factor in placing the orchestra squarely before the public.

With each succeeding tour its popularity increased, until within a few years practically all of the major spring festival associations, and many smaller ones, of the entire eastern half of the United States and Canada arranged their dates to conform to the schedule of the Boston Festival Orchestra, about the only exceptions being Cincinnati, Worcester, and the Maine Festivals at Portland and Bangor. The current leading lights of the day appeared. A few were Sembrich, Gadsby, Schumann-Heink, Nordica, Farrar, Campanari, Amato, Gogorza, Edward Johnson, and Herbert Witherspoon, singers. Others were great soloists of the piano, cello, and violin; Fannie Bloomfield, Zelsler, Joseffy, Harold Bauer, Victor Herbert, Gerardy, and Alwin Schroeder, Yeaye, Henri Marteau, Maud Powell and Kreisler.

On the early tours Stewart gave Victor Herbert his first chance to conduct, sharing the honors with Tschalkowsky, the renowned Russian composer. Witherspoon advanced to the position of general manager of the Metropolitan Opera Company, death overtaking him after only a few weeks. He has been most ably succeeded by Edward Johnson, the present incumbent. Many indeed are the names of famous musicians who owe their fame and fortune to the foresight and great musical judgment of George W. Stewart.

Another great discovery of Stewart was the late Walter Smith, celebrated trumpeter, who was a fixture in both the band and orchestra.

The Boston Band also became an institution. During Stewart's regime it had played thousands of engagements of every conceivable description, notably, class days, commencements, and dedications at many of the Massachusetts universities, as well as many summer concerts on the Boston Common, and throughout the city.

Numerous as were his accomplishments, Mr. Stewart's greatest achievements, those that advertised the musical fame of Boston, and brought glory to himself, were his appointments as music commissioner of the two World's Fairs at St. Louis, in 1904, and San Francisco, in 1915. Indeed it is a far cry from a seventeen-year-old village band boy first playing with Robinson's Floating Palace, Washburn's Sensations, and Green's Mocking Bird Minstrels, to the highest possible position any band or orchestra musician could attain.

As a member of the American Federation of Musicians he probably paid as much money, or more, to its players than any other manager, or employer.

Stewart suffered a shock on January 4, 1934, and although he partially recovered and again became mentally alert, he never entered his beloved office after that. On January 18, 1939, he had another shock, never regaining consciousness.

A sister, Miss Rose Stewart, eminent soprano, pupil of Mathilde Marchesi, and classmate of Emma Eames and Nellie Melba, survives.

Multitudes of musicians all over the country will mourn the passing of George W. Stewart, because he was kind, helpful and always ready and willing to assist the other fellow through the thorny paths. His word was his bond.

—HENRY WOELBER.

CAPT. FRED W. BRUNKHORST

Conductor of the Milwaukee Police Band and Tripoli Temple Band; was born in Waterford, Wis., in 1868. On his twelfth birthday he departed from Wisconsin for Europe to receive training under the old masters, remaining there seven years. After taking up the study of violin in Prague with Professors Bennewitz, Foerster and Anton Dvorak at the Prague Conservatory of Music, he returned to Milwaukee. March 2, 1886, he joined the Local of the National League of Musicians, which later developed into the present Local 8 of the American Federation of Musicians, in which he served on the executive board in 1901 and 1902. In 1887 he was a member of the Christofor Bach Orchestra, playing opera at Schlitz Park. After a period of years on the road, as musical director, in 1897 he was offered the leadership of the orchestra at the Alhambra Theatre, which position he held for fifteen years. In later years he furnished musicians at the Gargoyle Cafe and Majestic Theatre, and in the summer months he furnished the band at the then popular Wonderland Amusement Park. In 1910 he was elected president of the Milwaukee Lodge of the Theatrical Mechanical Association, a benevolent lodge of stage employees. In 1915 he organized the Tripoli Temple Band of the Ancient Order of the Mystic Shrine and has been its leader to the present day. In 1916 he organized the first Wisconsin Knights Templar Band, and in 1923 he was appointed director of the Milwaukee Police Band, with the title of captain by Chief of Police Jacob G. Laubenheimer, which position he held for fifteen years. In 1924 he was made honorary member of the Milwaukee Musicians' Association. Captain Brunkhorst died on February 2, 1940, at the age of seventy-three. Funeral services were held at the Tripoli Mosque on

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Monday, February 5th, attended by a large crowd; the police department furnished an escort at the funeral.

FRANK J. HIGGINS

Brother Frank J. Higgins, a member of old Local 41, New York City; a charter member of Local 802, and a member of Local 16, Newark, N. J., for more than twenty-five years, passed away in Newark on February 13th at the age of sixty-seven.

Brother Higgins was an officer of Local 16 for eleven years, having served as business agent for ten consecutive years, from 1923 to 1933, and was a member of the executive board in 1937. He was a well known band leader and also served as delegate to the Essex Trades Council for a great number of years.

He had a host of friends in labor circles and was always ready to help a member of organized labor, whether friend or foe. He spent his entire life fighting for the cause of the musician, and his loss is keenly felt by the officers and members of the Newark Local.

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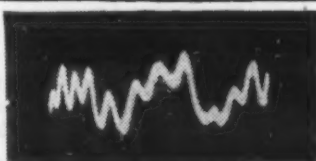
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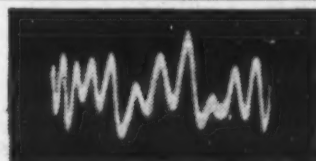
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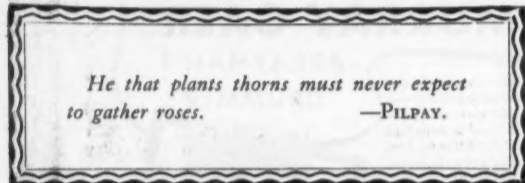
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Symphony Orchestra Recordings

A MISUNDERSTANDING has arisen in connection with the wage scale and working conditions adopted by the International Executive Board for phonograph symphonic recordings. The wage scale is as follows:

- For two hours recording, not to exceed forty minutes' playing time in each hour, per man..... \$28.00
- For each additional one-half hour or fraction of one-half hour (not to exceed twenty minutes' playing time, per man 7.00
- Contractor to receive double price.

The intermission for symphonic recordings to be divided by the contractor so as not to interrupt proper recording of symphonic works.

The misunderstanding is in connection with the overtime. In several instances, no intermission has been granted during overtime periods, some of which have run as high as two hours.

Inasmuch as during the first two hours of recording the playing time must not exceed forty minutes in each hour, it naturally must follow that in overtime periods the same conditions apply. Therefore in an overtime period of one-half hour, the playing time must not exceed twenty minutes, or in any full hour of overtime, the playing time must not exceed forty minutes.

On overtime as well as during the original two hours, the intermissions on symphonic recordings are to be divided by the contractor so as not to interrupt proper recording of symphonic works.

All members must be governed accordingly.

"Fortune" Boosts Unions

"FORTUNE" is admittedly the magazine of big business. It sells for one dollar for a single issue, and the yearly subscription price is ten dollars. When a magazine in this category states that the only salvation of the worker is through a union, one feels the millennium drawing nearer.

After reviewing the various efforts of the American worker to secure a measure of economic justice, and doing it with a commendable effort to be fair, "Fortune" makes this observation:

"Only by joining up and taking it over can the rank-and-filer make the union a true expression of his individual and collective will, and that is precisely why all those who believe in a democratically industrialized nation must wish to see the day when every U. S. worker will be a union man.

"Alfred Marshall used to complain that half the world's best brains are submerged, unconsulted, in the working class; but a union can be just as brainy as management and be just as scientific. And it can be democratic.

"It may be years before the American working class is able or is allowed thus to collaborate with an equally scientific management, but both sides may well hurry, for there is lots of work to do."

It would be difficult to find a stronger endorsement for the unionization of the workers.

National Music Week

NATIONAL MUSIC WEEK FOR 1940 will be celebrated during the week of May 5 to 11 inclusive.

During the past twenty years America has become increasingly music conscious, and the activities of National Music Week have played no small part in bringing about this condition. Our local unions have always cooperated in a most constructive manner. It is to be assumed that the celebration of the 1940 National Music Week will be one of the most comprehensive in history.

Fines Imposed on Members of Other Locals

IN every case where a local union finds members of traveling orchestras or of other locals guilty and imposes fines upon them, the notices of such fines must be sent to the office of the International Secretary. This also applies to individual transfer members who have been fined after due trial for violation of the National laws.

Under the laws of the Federation the National Secretary must send notices of such fines to the members and grant them, as is provided under the law, thirty days in which to make payment. Members have the right of appeal within this thirty-day period; therefore if locals send notices of such fines and the members fail to appeal or pay the fines within thirty days after notice from the local, the members are not erased from membership nor do they lose any privileges. **THEY CAN ONLY BE ERASED FROM MEMBERSHIP UPON NOTICE FROM THE NATIONAL SECRETARY.**

All locals are therefore notified that, in order to properly expedite the business of the Federation and insure the proper adjudication of cases, they should immediately notify the Secretary's office of all fines imposed upon any but their own members immediately after such action has been taken by the local.

Philip Scheidemann

(From the Washington Post)

THERE was grim irony in the fact that Philip Scheidemann, the last of the great figures of German Socialism of pre-war days, died at the very moment when the self-styled "Socialist Fatherland" of Russia was embarking on the rape of Finland.

To his credit be it said that Scheidemann never had any illusions about the Russian system which claimed, like that of his own movement, to stem from the writings and teachings of Karl Marx. In his reasoned opinion, Communism was "Asiatic." And he performed a great service in preventing it from getting a foothold in Germany in the period immediately following the World War.

Although Hitler was later to claim that he and he alone had saved Germany from Bolshevism, the historic fact is that this task had already been performed a decade and a half earlier by Scheidemann, Ebert and their collaborators. Their ultimate reward was proscription, death and, as in the case of Scheidemann, exile.

He fought the crushing peace terms of the Allies. He fought Hitler, who used those terms to come to power. He fought Communism, now the ally of the Nazis. He lost every battle, except that for his personal integrity.

Music the Necessity

In time of peace, Music is the joy of nations;
 In time of war it is the safety valve.

Music is an expression of love, the tone of grief,
 A solace for solitude, an antidote for aching hearts.
 The pressure of mental strains finds relief in Music.
 The tear-stained melodies of the Slav,
 The song-told tragedies of Italy,
 Olde England's merry madrigals,
 The love-given joy of the French,
 Make our lives happier and our sorrows easier to bear.
 While we economize in other necessities,
 We must be lavish with Music.
 Take away Music and the soul of the universe is dead!

When the Fire Engines Go By

FEW of us ever get over that juvenile urge to follow the fire engines. It's a thrill to hear the sirens, and see the great red wagons clang by.

But that thrill wouldn't last long if the fire engines led you to your house, and you found it in flames. And the surge of excitement would die an early death if the fire razed the factory or the store in which you worked.

Every fire, great or small, brings trouble to someone. And a high percentage of fires leave stark tragedy in their wake—loss of life, loss of employment, loss of possessions which never can be replaced. There are no mitigating qualities in fire. It is the great destroyer.

More than that, the effects of fire are exceedingly widespread. A fire of which you never heard may deprive you of an opportunity for doing business. It may raise your taxes and your insurance rate. It may adversely affect your future life and income.

Here in America fire destroys some \$300,000,000 worth of property directly each year. The indirect loss is estimated at close to \$2,000,000,000. There can be no excuse for that waste, no alibi. Nine fires out of ten are

the result of human ignorance, human carelessness, human thoughtlessness. Nine fires out of ten could have been prevented—had someone not failed to take the simple precautions that will checkmate most fires.

Think of this next time you see fire engines go by or smoke and flames rising from a home or a building. Then ask yourself if fire prevention is worth while.

"Workers of the World—Unite!"

By DR. CHARLES STELZLE

MOSCOW and Berlin have joined hands. Hands that are cold and bloody with the slaughter of millions of workers. Hands that have ruthlessly dispersed those who believe in freedom, forcing them into concentration camps. Hands that have forged the shackles which even now are being riveted upon the workers in other lands.

"Workers of the world—unite!"

This is the slogan which Stalin has given Hitler, who had already crushed the workers in Austria and Czechoslovakia. And then they combined to smash the workers in Poland, and Stalin is finishing the job in Finland.

"Workers of the world—unite!"

And then Dr. Robert Ley, Director of the German Labor Front, who has just announced this slogan, declares that the Germans are superior to all other workers and that Germany has been given the "divine right" to rule over them.

"Workers of the world—unite!"

And then Hitler wipes organized labor off the face of Germany, and Stalin betrays every workers' organization which he cannot control, and liquidates those who were its leaders.

"Workers of the world—unite!"

The slogan has a hollow sound, coming from Stalin and Hitler. Men and women in every land where freedom of speech and liberty of action still exist are voicing their contempt for the hypocrisy and deceit of which the would-be leaders of the workers are guilty. And only the fear of complete annihilation by the armed forces in the lands where tyranny prevails prevents the uprising of the common people who inwardly oppose the dominance of brutality in their midst.

The workers of the world will unite. But the basis of their unity will be freedom and equality of opportunity. They resent the alleged superiority of any one race of workers above another, if each is given an equal chance to demonstrate its ability. They believe in the progress of the workers of the "world"—not in the dominance of a nation or nations of bosses over all workers. They believe in a real "unity"—a unity based upon the brotherhood of all men.

"Workers of the world—unite!"

The Long Arm of the Law

THERE recently appeared on page two of THE INTERNATIONAL MUSICIAN the picture of an orchestra which was playing in premises held to be unfair to the American Federation of Musicians.

The members of this orchestra denied membership for the purpose of escaping the penalties for this violation. They thought they were getting away with something. However, in this case, as in practically every other case that has come to the attention of the Federation in the past few years, these members were identified and erased from membership in their home locals.

Members should think twice—yes, even ten times twice—before they lend themselves to such practices, as they are sure to be discovered sooner or later. Many a musician has spoiled his career by foolishly thinking he could "get away with it." It is far better to stay out of work for a few weeks than to work under non-union conditions, with the probability of not being paid even what is promised and eventually becoming suspended or expelled with a loss of many weeks' work prior to being able to meet the conditions of reinstatement.

Billions for Security

DURING the past four years the people of this country have purchased close to \$27,000,000,000 worth of ordinary life insurance. That gigantic total does not include annuities or group insurance.

That amount of money is too stupendous for the ordinary mind to encompass. It would pay more than half of our record-breaking national debt. It would provide every family in the country with a brand new automobile of excellent quality. It would build 5,000,000 first-class homes. It would provide 9,000,000 young people with college educations.

That gives you some idea of what \$27,000,000,000 means. And it gives you an idea, too, of America's thrift, foresight and purchasing power. Life insurance is of greatest benefit to the man of ordinary means—it offers a security that can be achieved in no other way. Every policy sold has a definite and favorable bearing on the future of this country.

The Union Labor Life Insurance Company, which is wholly and solely owned and controlled by organized labor, is one of the safest insurance companies in America.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

SHAKESPEARE'S HAMLET

Act I—Scene 4

Hamlet: "The air bites shrewdly; it is very cold."

Horatio: "It is a nipping and an eager air."

*The moon rose over Miami,
Like a disc of shining gold
While from those night-wind whispers,
We just caught a helva cold.*



Chauncey A. Weaver

UPON the occasion of our fourth visitation to that Floridian playground of Miami, we discovered an attraction never before contacted. It was being featured as "Nature's Meteorological Transformation Laboratory." Emerging from the train the newsboys' cacophany chorus was shouting—"Northern States Blanketed In Snow!" "Zero Weather From Coast to Coast!" "Multitudes Frozen To Death!"

From what dire ordeal had we escaped!

Palm Beach suits everywhere in evidence. Bathing beauties displaying their physical pulchritude up and down the beach. The rich racing automobiles up and down the boulevards, or lolling upon the deck of near-by yachts.

The day passed. Music and laughter filled the air. The sun descended in a sea of crimson glory. Night donned her sable garments. Fair Luna did her usual Miamian stunt. The stars hung their glittering canopy across an over-arching sky. With heavy bed covering all discarded—

*"From the cool cisterns of the midnight air,
Our spirit drank repose."*

After a peaceful sauntering through dreamland, the morning came—with early breezes bearing aloft another message, which, again in the language of Horatio did seem to "bode some strange eruption to our state."

"BIG COLD WAVE HEADING FROM THE NORTH"

And come it did! Far be it from us to gloat over misfortune; to idly philosophize about calamity; or mock discomfort with chortling glee. Of course we were constantly regaled with mournful infringement on that California copyright—"So unusual for this time of year!"

And yet—the Miami press did not dishonor its high calling by any attempt at fact perversion. From its news columns we learned—

"MIAMI SCHOOLS CLOSED ON ACCOUNT OF COLD!"

"FLORIDA FRUIT CROP DAMAGED TO THE EXTENT OF MILLIONS"

"COAL SHORTAGE THREATENED THROUGHOUT THE SOUTH!"

On a decidedly shivery morning, H. Bond Bliss, first-page columnist for the *Miami Herald*, opened his daily contribution with the following paragraph:

Zero. Zero hour. Into the trenches, into the basement dives the mercury. As the guns hammer away. Ice. Ice on the wings, shattering and crashing and demolishing. Smashing crops. Freezing. As fires burn and the smudge pots smoke—smoke screen against the descending enemy, Jack Frost. Bombing away with frigidly, with death to fruits and vegetables and tender leaves. This is Florida.

In reading that honest confession, an inner fire seemed to burn—

O wintry summer-land of My-Am-Eye,
Where balmy breezes without balm doth blow;
Where storm-clouds chase each other o'er the sky,
And every bag of tricks is ope'd save snow—

We ne'er-the-less say good-bye with regret,
And heading for the land of winter birth,
Next time we chance to come this way we bet,
That we will surely get our money's worth.

Florida does not have to apologize for the brand of weather on display during the current season. She belongs in the great family of states which in some de-

gree or other have felt the same Labradorian touch. From Cape Cod to San Diego, from Palm Beach to Portland, Ore., teeth have chattered, chills have chased each other up and down the spine, ears have been frosted, and while Miami visitors were hovering over the lighted gas jet, northerners have bent their backs nearly double in shoveling snow. The versatility of Nature is one of the nation's enduring charms.

The *Miami Herald* carried a story with double column head to the effect that "It is so cold in Norway the farmers equip their cows with overcoats to keep them warm." We have a guess as to what Florida would do in a similar situation. She would have cow races to keep the bovines comfortable and then sell the milk to occupants in the grandstand at 10 cents for a big glass or 5 cents for a smaller one. If Benjamin Franklin, who wrote a treatise on "Thrift," were back on earth once more, he would probably move to the southeast peninsula commonwealth, revise his book, and publish an Everglades edition.

One of the institutions of Miami which is compelled to function in animated and effective fashion for twelve months in the year is Local 655, A. F. of M. Headquarters are maintained in property owned by the Local at 542 North Miami Avenue. From this focal point organization chords of vibration extend to over 500 active members and over 600 transfer members. If any one thinks that these officers have little to do he should drop around there most any day of the week. To this mecca of hoped-for relief members bring their troubles. Those who have not time to come keep the telephone busy. If all cannot be accommodated by day, a night appointment is arranged. Pressing problems are handled in an intelligent manner and the Local keeps the boat on an even keel. The Local administration staff is represented in the following personnel: President, Roy W. Singer; Vice-President, Joe. Sheehan; Secretary-Treasurer, Louis J. Nett; Executive Board: David A. Frank, Mickey Cherep, Walter L. Singleton, George L. Jones and Earl Barr Hansen; Sergeant-at-Arms, John F. Gordon.

One of the great delights of a Miami winter visitation is the opportunity to hear Ceasar La Monica's fine band of twenty-eight pieces in one of the city parks. To our thinking it is just as marvelous to note the manner in which La Monica conducts all programs without a note of music in front of him as is the same feat exemplified in handling an orchestral score by Toscanini. This season the eminent Arthur Pryor is appearing as guest conductor and the crowds are large and enthusiastic.

Among Federation members who found business at Miami Board Meetings, we mention Brother Herman Steinichen, secretary of Local 148, Atlanta, Ga., and also doing good service as secretary of the Southern States' Federation Conference.

Sixty-nine new hotels have been constructed in Miami during the past year. An orchestra in each hotel would ring the curtain down on an old kind of depression.

While in Florida we heard that President G. Pipitone of Local 174, New Orleans, was in poor health. Since returning, a letter of inquiry brings the good news from Secretary Robert Aguilera that Brother Pipitone is rapidly improving.

What makes the Florida grapefruit, massive, juicy and sweet, undergo such reduction in size at the northern end of the transportation line?

All forms of gambling have been completely suppressed in Miami. We read it in the papers.

The bathing beauty claims all seasons for her own.

Miami had 110,000 population by the census of 1930. Indications are that she is more than holding her own.

After all, the experience was well worth while, teaching a timely lesson in geographical versatility, as well as helping to a philosophical adjustment to all sorts and conditions in life. So—

*When winter reigns in the Everglades
And the wind blows chill and cold,
The folks who come from the ice-bound North
Wonder if they have been sold.*

*They think of the furnace glow back home,
And an overcoat try to borrow from the*

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*They pile the blankets on thick at night
And hopefully dream of tomorrow.*

*But winter soon proves a fickle jade
And her farewell song doth sing:
So folks who come from away up North,
Decide to remain till spring.*

The Badger State Buzzer ("Doc." E. J. Sartell, es prit du corps), announces that the next conference of the Wisconsin State Musicians Association will be held at Racine, Sunday, April 28. Secretary W. Clayton Dow has charge of the advance Local arrangements. *The Buzzer* names Local 46 as host. Unless Racine and Oshkosh have decided to swap Local numbers we think the citation number is an error, for ever since the days of our friend Henry Schulte we think of Racine as Local 42. At any rate the delegates will find the way and an interesting conference is bound to materialize.

The congressional bill to commission military band masters has passed the house and efforts will now be solidified on a movement to secure the same result in the Senate. Secretary A. R. Teta of New Haven, secretary of the U. S. Army and Navy Bandmen's Association, has been carrying on a vigorous campaign for a long while and it now looks as though he would lead his crusade to a victorious consummation.

In a recent issue of "Over Federation Field" we reproduced a United Press item noting the exploits and eccentricities of one Frank (Val) Barbara as an alleged musical performer in New Orleans. Secretary Robert Aguilera of Local 174 writes us that this son of misdirected genius is outside the Federation fold and impervious to all missionary efforts to bring him within. If the vigorous proselyters of this Queen City of the Southland cannot do the job then "Val" must be a hopeless case.

Brother George P. Boutwell in "Musical Musings," *Jacksonville, Fla., Searchlight*, bears testimony to the capabilities of a well known figure on the current musical map as follows:

Dr. Nikolai Sokoloff, who was national director of the Federal Music Project until June of the past year, is now the director of the Seattle Symphony Orchestra and is giving that city some very fine symphony concerts. As a director Dr. Sokoloff is one of the nation's best, and as an organizer, his work with the Federal Music Project, with all its handicaps of politics, proved that he could surmount the most difficult situations.

On the eve of departure from Cleveland to the Pacific Coast, Milt Krasny and family were given a fine social send-off by their musical friends. The Krasnys will carry with them memories of a long period of happy associations.

"The Observant Citizen," in the *Boston Post*, pens for his column the following paragraph in a recent issue:

And congratulations also due William A. Barrington-Sargent, veteran bandmaster of Boston, who is celebrating his 79th birthday anniversary today.

The music lovers, who have attended the concerts given by Mr. Barrington-Sargent on Boston Common, know well his ability as a director of large bands and orchestras. It might be appropriate of this distinguished musician to lead a band through

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the spritely measures of Edward A. McDowell's "In a Country Garden" today, for this is the 78th anniversary of the birth of that famous composer.

Happy may we be, if, standing on the threshold of seventy-eight years, we are able to exemplify the resourcefulness, vivacity, and serenity of Boston's oldest and most noted bandmaster and composer—W. A. Barrington-Sargent.

The Indianapolis Symphony Orchestra is fast becoming one of the notable organizations of its kind. It is one of the best we hear over the radio. Its programs are high-grade. Give it a nocturnal hearing in some fireside hour. If you do, you will do so again.

The Midwest Conference—North Dakota, South Dakota, Minnesota, Nebraska and Iowa, will hold its next regular session at Sioux Falls, S. D., on Sunday and Monday, April 21-22, 1940. Secretary Claude E. Pickett of Des Moines, reports increasing notifications of intention to attend from the various Locals in the jurisdiction. Sioux Falls is an interesting city and Local 114, the entertaining host, will do its part to the perfect satisfaction of all visitors.

So long Winter! Let earth absorb the snow. Give to tree and shrub the verdant touch as a reminder that Spring is on the way. The song birds of the season will receive an unusually cordial welcome as March glides into April and as Nature's miracle of "The Transforming Seasons" opens the greatest show on earth.

Stage Shows

NOW that officials are getting behind vaudeville for the good of the towns they represent, this type of entertainment is reclaiming its former dignity, with a consequent improvement in billings and increased enthusiasm of audiences. In Troy, New York, for instance, advertisements have been inserted in the local papers urging citizens to "Help Troy move forward! Bring back clean vaudeville! Put more Trojans to work. Increase business by bringing more people into Troy!" To cities that have been on an all-picture diet for years, such rousing challenges sound mighty good.

Vaudeville's Ventures

SYRACUSE, N. Y., at the insistence of Mayor Marvin, is running a successful advertising campaign for the return of vaudeville. Already the results are apparent in the fact that it is operating a vaudeville house, the Strand, which had closed because of its inability to get strong films. Now, with a thirty-five-cent top, this theatre has put in five-act vaudeville shows on a three-day weekly basis. Business is so good that the house can afford to book such a top-notch as Ted Lewis.

One of the smallest vaudeville houses in the United States is the Rialto of Flint, Michigan, seating six hundred. Putting on seven and eight stage shows daily, it pays as high as \$2,500 a week for name acts. The Dead End Kids and the Philharmonics (four of them) were guaranteed this amount during their week's stay there, the week of February 19th. In this pint-size theatre the first stage show goes on at nine o'clock in the morning, and the last sometime before eleven at night, but the house remains open even after that, in fact until six in the morning, running straight pictures.

A full week of vaudeville at the Wyandotte Theatre, Wyandotte, Michigan, in the middle of February, marked the return of name vaudeville to this house. The booking was the vaudeville act of the Dead End Kids.

The New York World's Fair will have its variety revue this summer. Staged in the Hall of Music, it will be a sixty-minute affair and will change every four weeks.

Top-Flight Bands

NICK LUCAS opened with his band in Kalamazoo, January 25th, for a tour of Michigan at the head of a vaudeville unit. His is one of the bands which the Butterfield Circuit has been using, with a view to running bands more frequently. Seven houses in Michigan can furnish a unit twenty-one days, divided as follows: Ann Arbor, two days; Kalamazoo, three days; Grand Rapids, three days; Lansing, four days; Flint, three days; Jackson, three days, and Saginaw, three days. In the latter part of February, Duke Ellington filled three dates on the circuit, with Vincent Lopez filling three more. Don Bestor played the entire circuit, starting February 25th.

New York

ENOCH LIGHT'S band at the Paramount garnered a satisfactory \$26,000 for the week ending February 8th. (Bob Chester's band at the same theatre for the two previous weeks was credited with \$42,000 the first, and \$32,000 the second, week.) The week closing on February 15th the Matty Malneck-Van Alexander bands grossed \$30,000, good enough! The following week Dick Stabile ended the first seven-day stint with \$41,000.

Things hum wherever Paul Whiteman is, and when he was at the Strand, week ending February 1st, they snatched \$55,500, a record for this theatre. In his second week he rang up a fine \$47,000; in his third, \$40,000, and, in his fourth and final week, \$33,000.

At the State Theatre the Emery Deutsch band brought in \$18,000 for the week ending February 7th.

Washington

SIX days of Eddy Duchin's orchestra at the Earle helped proceeds for week ending February 22nd to mount to a strong \$17,500.

Buffalo

TED LEWIS on the stage at the Buffalo Theatre brought for the week ending February 8th a swag of over \$17,000. For the week ending February 22nd, Jan Savitt at the same theatre whirled the wicket to a fine \$22,000.

Pittsburgh

JOHNNY (Scat) DAVIS brought a first-rate \$22,500 to the Stanley, week ending February 1st. For week ending February 15th at the Stanley, Benny Goodman bounced off a good \$21,000.

Cleveland

JOHNNY (Scat) DAVIS' orchestra at the Palace packed the house to a good \$13,000 for the week ending February 8th.

Cincinnati

AT the Shubert, Johnny (Scat) Davis dipped to \$9,500 for the week ending February 22nd.

Chicago

ABANG-UP \$19,000 was the catch hooked by the Duke Ellington orchestra at the State-Lake for the week ending February 8th.

Indianapolis

TOMMY DORSEY'S orchestra, giving it to them at the Lyric for the week ending February 8th, netted a nice \$11,500. For the week ending February 15th, at the Lyric, Dick Powell, heading vaudeville, brought a four-square \$11,000. The following week Benny Goodman realized a profitable \$12,000.

Kansas City

DON BESTOR'S orchestra, at the Tower the week ending February 22nd, added up that session's income to \$8,500, the nicest showing since the house began its twenty-five-cent policy.

San Francisco

ARATHER poorish \$16,700 was the countings of the Horace Heidt unit at the Golden Gate for the week ending February 15th.

Los Angeles

FOR the week ending February 22nd, the Horace Heidt band at the Paramount rated a good \$20,000.

Toronto

WITH Fats Waller headlining at Shea's the week ending February 22nd zoomed to a swell \$12,000.

LEGITIMATE

Washington

A "COMMAND PERFORMANCE" of "Life With Father" came intact to Washington Sunday, January 23th, as part of the President's Birthday Celebration. With five dollars tops and boxes up to one hundred dollars, the single showing grossed \$6,000. Since the cast donated its services and the theatre management contributed the house and services, the only costs were for transportation and presentation labor.

"Mamba's Daughters", which followed "Hot Mikado" the week ending January 27th, drew enthusiastic notices from the press, but was overshadowed by two movie premieres the same week, "Abe Lincoln in Illinois" and "Gone with the Wind". However, "Mamba" got a fair \$12,000.

Edward Everett Horton's "Springtime for Henry" at the National, in spite of having to buck birthday celebrations, finished the week ending February 3rd with a profitable \$11,000.

In view of the fact that her father is Speaker of the House, Tallulah Bankhead won more than usual acclaim in Washington in "The Little Foxes" for the week ending February 10th.

For the week ending February 17th, "Tobacco Road", in its fifth Washington engagement, collected \$11,700.

New York

THE leading show on Broadway, "DuBarry Was a Lady", at the 46th Street Theatre, in its eighth week grossed over \$32,000. In its ninth, ending February 3rd, with business a bit offish on the White Way, it still stayed a bit over the \$30,000 mark, and the following week rang up \$30,800. Even the raging snow storm of the week ending February 17th didn't faze it. Another \$30,000 was the total.

As for "Hellzapoppin'" at the Winter Garden, it was strong enough to haul in \$30,000 in its seventy-first week. In its seventy-second (ending February 3rd), not counting the Finnish fund benefit on Sunday the 4th, it touched the tape at \$28,000, a sum which it duplicated the week following. For the week winding up on February 17th, it bounced off a cool \$29,000. It has a ticket sale extending three months and will perhaps stay for the World's Fair season.

"Streets of Paris" at the Majestic brought in a fair-to-middlin' \$17,000 for each of its last two weeks in New York. Off on the road after that.

One of the season's crack musicals, "Too Many Girls", at the Imperial, raked in \$26,000 in its fourteenth week. The following week, ending February 3rd, it kept its course sky-high, with \$25,000 to show. Its rating for the week ending February 10th was \$25,500 and the next week \$26,000. It looks as though it would stay the summer.

At the end of its third week, February 3rd, all but disabled by a weak press, "Vanties", at the St. James, checked out. Its second week rated it only \$7,500.

"Pins and Needles", intimate revue at the Windsor, looks as if it were good for another summer. In the four weeks that



MILDRED LAW and HAL LE ROY in "Too Many Girls"

wound up on February 17th, it took in \$7,500 each for the first two, and \$8,000 each for the second two. They're making money.

"Two for the Show", good-humored and breezy, started at the Booth Theatre on February 8th. What with lively business and fair notices it drew in for the first four times all of \$7,700. For its first full week, ending February 17th, it rode to a very good \$13,400.

New Haven

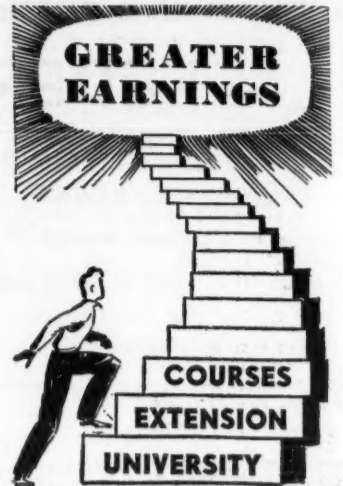
FAVORABLE comment for "Fifth Column" sold it out several days ahead in its premiere week-end stand (January 25-27). First three performances brought it \$7,200. The week-end (February 1-3) brought the Lunts to New Haven in "Taming of the Shrew". "Passenger to Ball" was there February 8th to 10th.

Boston

WITH hit potentialities' apparent, "Two for the Show" at the Colonial in its first seven performances for the week ending January 27th brought in a hefty \$13,000. For the following week, its final, it slithered a bit, but still held to a good \$11,000.

With Helen Hayes bringing in the fans, "Ladies and Gentlemen" at the Shubert, despite some dull lines, brought in \$19,500 for the week ending January 27th. The next week, in its closing stanza, it dipped a bit to \$19,200.

"Night Music" by Clifford Odets opened February 8th without opposition, and tallied in four performances \$6,000, satisfactory! The following week, however, wasn't so good; what with stiff opposition of "The Fifth Column" as well as almost impassable roads, it had only \$5,000 to show for the week and left on the 17th. "The Fifth Column" arrived in town on February 12th to stay at the Colonial for two weeks. For the first week, with fine upstairs' business, it brought in \$16,000, far above expectations.



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Street.....

City..... State.....

Experience.....

Philadelphia

"THE FIFTH COLUMN", which arrived at the Forrest late in January for a two-week stay, netted for the first week a very fair \$13,000. The second week, ending February 10th, in spite of panning by the critics, it did good business to the tune of \$11,500. "Streets of Paris" slid in at the Forrest, February 12th, with a special matinee on Lincoln's Birthday. Trade zoomed so well toward the close of the week (the receipts were \$24,400) that it was decided to hold it over three weeks.

"Kiss the Boys Goodbye" grossed \$9,500 in its second week at the Locust and ended its third and final week, February 3rd, with \$8,000, good for scale but not good enough to keep it another week. "Little Foxes" opened at this theatre on February 12th, putting up a good showing alongside "Streets of Paris". Brought in a fine \$17,100.

As a third legitimate attraction for the week ending February 17th, the Ted Shawn Dancers at the Erlanger gave nine performances which added up to \$5,000.

Pittsburgh

GEORGE WHITE'S "Scandals" still have a magic sound, for, even with lukewarm reviews and tough competition, it grabbed off \$27,000 for the week ending February 3rd. To take its place at the Nixon appeared that endless road named "Tobacco", paved with gold-dust. Back in Pittsburgh for the sixth time "Tobacco Road" went over the top to the rousing tune of \$17,000 (week ending February 10th), a figure that seems the more amazing when one recalls that three seasons ago it got only \$7,500 in the same city with the same top and the same cast.

Buffalo

"TOBACCO ROAD" at the Erlanger, in its sixth return to Buffalo, got a powerful \$9,000 for the week ending February 3rd.

When the touring company of "Hellzapoppe" entered Buffalo for a four-day stay, an injunction application was made to restrain it from using that name. A temporary injunction to this effect has been granted on the grounds that it was competing unfairly with "Hellzapoppin'". Said Justice Levy, "The similarity of the titles is seemingly calculated to confuse and deceive the public." However, up to February 20th Justice Levy had not signed the order and "Hellzapoppe" was using its title at the Hippodrome in Baltimore.

Cincinnati

"SPRINGTIME FOR HENRY" with box receipts crescendoed by Edward Everett Horton, drew \$12,000 for seven night

(Continued on Page Nineteen)

CONCLUDING ARTICLE

By M. GRUPP

Internationally Known Specialist in Teaching
Natural Wind-Instrument Playing

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M. GRUPP

SINCE I released my first guide book, entitled, "In the Name of Wind-Instrument Playing," I have received, from many who obtained it, a vast number of letters stating that the results attained are insurpassable. I will confess that according to these reports its beneficial effects are far greater than those that even I expected. Accord-

ingly I am prompted to commence working on my second guide which is a follow-up to the first. Therefore, much work has been added to my daily routine of teaching, consultations, etc., and as much as I regret it, it now becomes impossible for me to find sufficient time to continue my monthly articles in this worthy journal. However, whenever I have the chance I will take the opportunity to submit an occasional article.

Of course, it is unnecessary for me to say that it was a privilege and a pleasure to have had the opportunity of conveying my messages concerning wind-instrument playing to such a great number of readers. Throughout this one year during which time my articles have been published in this journal, many wind-instrumentalists have informed me that they have derived great benefit from them. I assure you that this satisfaction has been highly valued by me.

During the course of this year, I also, on several occasions, had the pleasure of coming in personal contact with the Editor of THE INTERNATIONAL MUSICIAN, Mr. Birnbach, our able A. F. of M. Secretary. I should like here to take this opportunity to say a few words about this remarkable human machine. He is a well-built, pleasant-to-talk-to person, with eyes that read the individual through-and-through; he is exceptionally energetic, keen-minded, quick, cool-headed and strong-willed, and his given word surpasses the most iron-bound legal contract.

Knowing that a vast number of wind-instrumentalists are afflicted with the mouthpiece complex, I have chosen for my concluding article the subject of "The Right Mouthpiece."

The Right Mouthpiece

Since there are no two human beings who have identical fingerprints, so are there no two individuals whose organs and muscles are built exactly alike. Moreover, there are no two humans whose organs and muscles function exactly alike and whose physical playing apparatuses function identically.

Therefore, it is understandable that there are no two wind-instrumentalists who employ exactly the same degree of air pressure, quantity of breath while playing, or same lip tensities, or whose lips vibrate in exactly the same manner. For this reason unless a mouthpiece is fitted to a player's individuality, it will not properly satisfy his requirements.

For instance, two trumpeters may attempt to play a passage with identical ease, tempo, quality, volume of tone, and so forth. Let us suppose that they are successful in playing it exactly alike in every way. Then it is a fact that each would have accomplished this with different pressures and amounts of breath, tensities of the lip muscles, and degrees of lip vibrations.

Suppose, for example, that one of the trumpeters is playing in such a way that he must use a half-pint of breath in order to play the passage correctly. The other's playing requires a pint of breath in order to play the identical passage in the same manner. One may definitely presume that since they employ

different quantities of breath, both players cannot use a mouthpiece built with identical proportions.

The first's mouthpiece, if made with the proper dimensions to fit his particular degree of breath control, will not fit the second's, for the latter is naturally built to use a greater quantity of breath while playing than does the former.

By likening the dimensions of a mouthpiece to those of a bottle, I can illustrate clearly the above paragraph. Is it possible for a half-pint bottle to hold a pint of water? Or for a pint bottle to be filled to the top with a half-pint of water? Of course not.

Remember! This instance applies solely to the different individual breath controls. There also must be taken into consideration, when choosing a mouthpiece, the different degrees of tenderness or toughness of the lip muscles and flesh, which vary with every human being. Also the individual controls of the lip muscles, lip formation, lip vibrations, tongue articulations, and so forth, which function differently with each wind-instrumentalist.

Therefore, the wind-instrumentalist who desires to choose the right mouthpiece should take pains to select one with dimensions that are well suited to his own natural requirements.

Stage Shows

(Continued from Page Eighteen)

performances and two matinees, the week ending January 27th. There was an extra matinee given January 26th (not counted in total) at which cast and theatre hands donated their services, fetching \$811.50 for Finnish relief.

"Easy Virtue" playing for three nights and a matinee brought in only \$4,500. But then there was snow and rain slowing down the wicket Saturday night, February 10th.

The biggest legitimate business of the season was done February 16th and 17th when Maurice Evans' "Hamlet" brought in a spanking \$10,000 for three performances. More than a score of buses filled with students from Ohio, Indiana and Kentucky colleges were parked around the theatre at the matinee of the 17th.

Cleveland

"EASY VIRTUE" did rather thin business in Cleveland, for the week ending February 17th, not helped any by recent personal appearances of Constance Bennett in vaudeville at that city's RKO Palace. The \$6,800 grossed in eight performances was even lower than the below-normal figure of "Man Who Killed Lincoln". Helen Hayes' "Ladies and Gentlemen" opened there February 19th, with \$10,000 in advance mail orders already counted up.

Detroit

A WARM welcome to John Barrymore at the Cass, capacity houses and \$22,000 were three items on the bill-of-fare of "My Dear Children" for the week ending January 27th. The next week the theatre was dark, and then flared into brisk business with George White's "Scandals" which went into ten performances and closed on the 11th of February with a bright \$28,000 to show for the week. On the 12th Helen Hayes arrived in "Ladies and Gentlemen" and drew her usual crowds. A busy week brought receipts to a very good \$20,000, this not counting the special matinee on Thursday for Finnish relief. On the 19th "Easy Virtue" came in for a six-day run.

Indianapolis

A FINE \$9,300 was the add-up for "Ladies and Gentlemen", Helen Hayes' vehicle, for three evening performances and a matinee week ending February 10th. On the 13th Maurice Evans in "Hamlet" came into the English for two performances, both sold out. On February 22nd "Hot

Mikado" hove in for three night performances and two matinees.

It has been many a day since such superb singing has been heard on the light opera stage as that of the Negroes with the "Hot Mikado" company. But to call this version simply "hot" is a gross understatement. It sizzles, no less. However, it's the sort of sizzling that warms the cockles of the heart.

It is of course first of all burlesque, but burlesque not in any way trying to the sensibilities, since it is a spontaneous taking-over into a different genre of a work inherently jolly itself.

This transition was most delightful, moreover, when it was least like the original, since copy-cat tactics are altogether unnecessary when players bubble over with dramatic sense.

Chicago

CONTINUED freezing weather seemingly had little effect on theatre attendance in the Loop. "Abe Lincoln in Illinois" and "The Man Who Came to Dinner" remained the two favorites, the former grossing for the week ending January 27th \$18,500, for the following week, ditto, for the week after that, slumping a bit, \$16,000 and for the one after that (ending February 17th), with turnarounds on many nights, again \$18,000. It will be in Chicago until March 16th.

"The Man Who Came to Dinner" at the Harris took in \$18,000 for the week ending February 3rd. (The week before that it had totaled \$17,000.) It held to a brilliant \$18,000 for the week ending February 10th, and the following week touched the tape at \$18,500, which made it the town's chief money-maker.

Two shows checked out of the city January 27th, George White's "Scandals" (Erlanger) after a lavish five-week stretch and "Easy Virtue" (Selwyn) after three discouraging performances. The "Scandals" had a zowie \$24,000 to count up in its final week. For the three sad setups of the Constance Bennett vehicle there was less than \$7,000 to show. The Erlanger was immediately refilled (29th) with "Three after Three". The Selwyn waited until February 4th before relighting with "Thanks for my Wife".

"Three after Three" got lukewarm comments from the critics but managed to heave-ho to a good \$17,000 for the week ending February 3rd. The second week it slipped to \$14,000, a total it held to for the third week, ending February 17th.

"Thanks for my Wife" with weak press reports managed just \$5,000 for the week ending February 10th. The following week it held to this figure. With an upturn expected from beneficial word-of-mouth comment the producers decided to continue it at least four more weeks.

"Hot Mikado", in its fifth and final week at the Auditorium (ending February 10th) managed a fair \$11,000. The two previous weeks had each rung up \$12,000.

Baltimore

LUNT'S "Taming of the Shrew", building up to sell-out proportions hung up approximately \$18,700 for the week ending January 27th. The next week "Mamba's Daughters" at Ford's had glowing tributes from the critics and a good demand for the upper floors, but wound up with no more than \$9,700. "Leave it to Me" went into Ford's on the 5th of February but from the very first it was thumbs down. The week's figure was only \$11,600. "Life with Father", following it, had one of the most promising mail order and advance sales in the history of the house, pounding to a smash of \$16,600 for week ending February 17th. For the week ending February 25th "Tobacco Road" was at Ford's, with the Maryland housing the Columbia Opera Company, directed by Armand Bagarozzy.

New Orleans

"NO TIME FOR COMEDY" with Katharine Cornell played on February 10th in this city to capacity, thus bringing up the total to \$25,400 for seven performances that week in towns around about. i. e., San Antonio, Fort Worth and Dallas.

St. Louis

BOLSTERED up by the publicity of Constance Bennett's jewel theft, "Easy Virtue" at the American finished the week (ending February 3rd) with a good box office take of \$10,500. On the 11th of February the American relighted with Bill Robinson in "The Hot Mikado". With the house completely sold out, they whirled a wicked wicket to the tune of \$24,000. George White's "Scandals" moved in on February 18th.

Miami

THE policy of out-of-door operetta was started February 9th when Fortune Gallo, in association with the Shuberts,

presented "Blossom Time", as the first of a series of "operettas under the stars". Eileen Herrick was Kitzl Kranz and George Lowther, Carl Binder, her suitor. Top honors were carried off by Everett Marshall, Nancy McCord, Ruby Mercer and Victor Mercer. The Fokine Ballet opened the first and second acts with a series of colorful tableaux. The operetta drew 7,000 customers into the stadium, an all-time record for a show of this type.

Kansas City

TWO sell-out performances of Maurice Evans' "Hamlet" at the Music Hall, February 3rd, added up to a mighty \$7,600. A three-day session of Eva LeGallienne's "Hedda Gabbler", opening February 8th, brought disappointing trade, what with critics' cracks and sleety snows. It grossed a poor \$5,000. George White's "Scandals" came in early in March.

Lincoln

EVA LEGALLIENE'S "Hedda Gabbler" at the Liberty drew \$1,008 for one performance, February 16th. Gross represented a slight profit for the theatre.

Milwaukee

LEGITIMATE theatre business seemed to be slumping in Milwaukee. But it must have been a little whiff of the classics they needed. Anyway, Maurice Evans in his four-hour version of "Hamlet" arriving February 8th at the Davidson for three nights and a matinee, played practically to capacity throughout and brought receipts up to \$12,000.

Minneapolis

NOT very well treated by the critics, "Thanks for my Wife", starring Alan Dinehart, Glenda Farrell and Lyle Talbot, drew in but a light \$2,500 in four nights and one matinee, the week ending January 27th. "Hamlet", on the other hand, starring Maurice Evans, was almost a complete sell-out, with the take \$9,000 for two nights and a matinee. In St. Paul the same attraction on a one-nighter pulled \$3,500.

San Francisco

FOR the week ending January 27th, "I Married an Angel" at the Curran, in its second and final stanza, crossed the finish line with \$11,000. "Hamlet" garnered in the same week a neat \$20,000.

Los Angeles

TOWARD the end of January theatre interest shifted from the downtown area to the Hollywood section. "Meet the People" originally tried out at the Assistance League Playhouse, moved, on February 1st, to the Hollywood Playhouse. "No Time for Comedy" by Katharine Cornell wound up at the Biltmore (Los Angeles) with \$18,500 for the week ending January 27th. The house went dark for a week, to relight on February 12th with "The Man Who Came to Dinner", Alexander Woolcott himself in the title role. For that week it pounded out a sweet \$17,000 with heavy advances indicating more to come.

"International Magicians" wound up three profitable weeks at El Capitan on the 17th (first week \$7,500, second, \$5,000, third, \$3,000). "Meet the People", a satire on cinema colony life, continued its merry pace at the Hollywood Playhouse through February, bringing in a neat \$9,500 for the week ending February 10th and \$9,000 for the next week.

"Hit and Run" at the Mayan in its first week drew a poor \$2,000 and quit February 17th.

Toronto

THREE AFTER THREE crashed through at Royal Alexandra to a smash \$21,300 for the week ending January 27th. Earl Carroll's "Vantities" crashed through to \$10,000 on February 15th to 17th at the same theatre.

Taming of the Audience

WHILE the Lunts are putting on performances of "The Taming of the Shrew" all over the United States, they are also doing their bit toward taming audiences. Time has this to tell of them. "At the opening of 'The Taming of the Shrew' in Los Angeles, Alfred Lunt and Lynn Fontanne gave late-comers the works. As each laggard group came down the aisle, Lunt and Fontanne stopped dead in their lines, she to bow graciously, he to cry 'Welcome!' Once he said: 'For the benefit of those who have just come in, I'll play the scene again.' And he did so."

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PEDAGOGICS

"ARRANGING"

By PAUL HILL

NOTE: Mr. Joe Bishop, who has been conducting this column is on the road with an orchestra and therefore unable to devote his time to writing.

During Mr. Bishop's absence the column will be written and edited by Paul Hill, well known arranger, composer and teacher.

—EDITOR.



PAUL HILL

SINCE we are going to devote this column to a discussion of the various aspects of arranging, I have an idea that most of our readers would prefer that this discussion concern itself, primarily, with arranging as applied to the modern dance orchestra. This preference is well justified, in view of the fact that this branch of arranging is in greater demand today than ever before, being the most important factor in the success of our dance orchestras.

What Is Arranging?

Arranging merely consists of the "writing out" of one's musical ideas. For instance, one hears in his mind (or imagines), a certain melody, let's say—"Swanee River"—played as a solo by some instrument and accompanied by a rhythmic harmonic background. Or, he may imagine it played by a combination of instruments in harmony or unison; or, he may hear a group of instruments playing in harmony, while another instrument plays a counter-melody to it. These are his ideas on how to arrange that melody for orchestra. After these ideas have been written out and played by the orchestra, this is called his arrangement of "Swanee River."

Of course, he has to be familiar with chords and the principles of harmonic progression, in order to write out his idea so that it sounds intelligible to those who are to hear it played. Taken for granted that he knows these things, what other factors enter into the process of writing out an arrangement?

Well, there is the question of "which" tones of the harmony to use when distributing it for three instruments; which for four; or five. Then, how should the tones be written, in open or close position? How to voice the various chords—and many other considerations. Through my experience in teaching I have become familiar with many of the questions that confront the budding arranger. We will select and discuss one of these problems in this column each month, in the hope that it will solve a problem with which you, also, may be confronted in your arranging.

How's Your Voicing?—Three Part Voicing

When voicing seventh chords for a trio of instruments as, for instance, three saxes, three brass, etc., have you ever been bothered about what note to leave out? (As you know, there are four tones in a 7th chord. When you're writing for only three instruments, one of the tones of the chord has to be omitted. Which one to omit?)

In voicing a 7th chord for trio, we want to be careful never to omit the third or the seventh. These are the two most important intervals of the chord and therefore, should be present at all times. Why? If we omit the third, one will not be able to distinguish whether its a major or a minor 7th chord. If we omit the seventh, it loses the character of a 7th chord and becomes just a plain chord. So, we're left with the choice of omitting either the fifth or the root in the trio. Just which of these we will omit depends upon what note of the chord is in the melody. Naturally, if the fifth is in the melody, and, since we must have the third and seventh in the harmony parts, we omit the root. And, conversely, if the root is in the melody, we leave out the fifth in the harmony parts. For example:

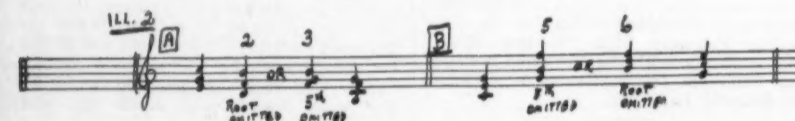


The chords in these illustrations would sound equally well when distributed to the three saxes or three brass in the order shown. We'll go into mixtures of saxes and brass in a later issue.

But, what determines which note we omit when the third or seventh of the chord is in the melody? (Here, we seem to have the choice of omitting either the fifth or the root.) Just which of these tones will be omitted depends upon the smoothness of progression with the chord before and after.

For illustration: In Bar "A" a "G7th" chord with third on top is required between the first and fourth chord. Which form (2) or (3), should be used here?

In Bar "B"—A "G7th" with 7th on top is required between the first and fourth chord. Which form (5) or (6) should be used here?



In Bar "A," form (2) is preferable to (3) since, if form (3) were used, the instrument playing the lowest part in the trio would have to take quite a jump from the "F" in (3) to the "B" in the fourth chord. Whereas, if form (2) is used, the progression is smoother.

In Bar "B," form (5) is preferable to (6) for the same reason. From this, it is obvious that we select the form of a chord that makes the smoothest connection with the chord before and after it.

Now—How About Four Part Voicing?

Deciding on what note to add to a chord in order to obtain four part harmony (as in four-way melody or background writing), has been the cause of many a sleepless night for many a novice. But, it's really very simple. Here is one of the ways in which it is done. Of course, this is the simplest:

1. In adapting the tonic or subdominant chords to four-way harmony, we add the tone lying above the fifth of the chord (called the sixth).
2. In adapting any of the other chords of the key for this manner of writing, we merely add the seventh to the chord.

The following illustrations can be applied to combinations of four saxes (two altos and two tenors; or, two altos, tenor and baritone), or, four brass (consisting of two trumpets and two trombones, or, three trumpets and one trombone).

(Continued in Next Column)

I WANT YOU TO MEET AN EGYPTIAN 'MUMMY'

A PERSONIFICATION OF MIRTH, MELODY AND RHYTHM

By JACK REBOCK

WEBSTER'S definition of an Egyptian Mummy is: a body embalmed in the ancient Egyptian manner. Who am I to contradict Webster? I wouldn't dare. However, I unhesitatingly say there's a decided difference between the Egyptian Mummy he defined and the one I have reference to. Yes sir! My explanation differs from Noah's in that this Egyptian 'Mummy' is not a dead-head. On the contrary, 'she' is very much alive—an Oriental beauty, a 'stand-out' in the Egyptian Ballet, a 'come-on' in the Hall of the Mountain King.

Scheherazade had good ideas. Remember Arabian Nights?

Egyptian 'Mummy' is smart, too—if you know what I mean. And you do know!

Play around with 'her'. You'll like her attractive 'features', her compelling 'measures' and the rhythm in her different 'movements'. These qualities are all the more accentuated by the song in her heart—the melody. Swing into an atmosphere of the Orient with this Egyptian 'Mummy'. Throw away your incense burner. You won't need it. We're all endowed with a power of imagination. Here's an opportunity to use it. Be careful! Delilah scalped Samson and weakened him, you know. Don't let that happen to you—even if it's imaginary.

Watch the April INTERNATIONAL MUSICIAN for another new swing solo called, "Don't Quote Me."

SWINGING AN EGYPTIAN 'MUMMY'

Jack Rebock

Tempo Ad Lib

The musical score is written for a Trio and includes a key signature of one flat (Bb). It features a main melody line and a Trio section. The score includes various musical notations such as dynamics (p, mf, ff, marc.), articulation (acc., stacc.), and phrasing slurs. The Trio section is marked with 'TRIO' and 'ff Marc.'. The score concludes with the word 'LAST'.

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"ARRANGING"

(Continued from Preceding Column)

ILL. 3. Key of C. This diagram shows chord voicings for Tonic and Sub-Dominant chords. It lists notes for Alto, Tenor, and Trombone parts. Other chords are also indicated as being applicable.

The above show the general principles followed in writing Harmony in which four different notes are used. In the next issue we will discuss other ways of obtaining four part voicing for both close and open position harmony.

(Mr. Hill will be glad to help you with your problems in Arranging. Just write to him, care of INTERNATIONAL MUSICIAN.)

TRADE TALK

"Inside Facts"

The new sixteen-page booklet entitled *Inside Facts*, written by Arnold Brillhart has just come off the press and is now available to saxophonists throughout the country. The article "Inside Facts" gives new hints and professional ideas about the saxophone and its use in name bands and on the radio.

This booklet also contains complete information on the new Brillhart Mouthpieces and a list of outstanding artists and the facings that they use. Mr. Brillhart's policy of personally testing and registering each mouthpiece is a big feature in the success of this new product and insures the customer uniformly good performance of each individual mouthpiece.

Acme Moves

The Acme Accordion Company, noted accordion manufacturers announce the removal of their factories and showrooms to new and more modern quarters at 43 West 16th St., New York City. This firm, composed of the finest craftsmen in the accordion field, is developing a new type treble shift for the accordion which it claims will revolutionize the entire industry. This will be released in the very near future. All accordionists are invited to the new showrooms to play the Acme accordion and to compare it with any other instrument.

Never Too Busy To Help In a Pinch

A large part of the correspondence received each day by Vincent Bach is from musicians asking advice on a worrisome embouchure or instrument problem, and no matter how pressing his other duties may be, Mr. Bach always comes to the



VINCENT BACH

rescue, for he knows from experience what lip trouble means. In fact, it was his desperate search for a good mouthpiece that started him on his manufacturing career.

Being a professional musician (formerly first trumpet, Boston Symphony, Diaghilef Ballet, etc.) as well as a mechanical engineer, Mr. Bach has been in a unique position to help brass players. His experience has covered such a wide field that he is considered an authority on brass instrument playing and is often asked by various schools and colleges to lecture to the music supervisor and student bodies. Recently he lectured at Columbia University, Ithaca College, and at the Eastman School of Music. On February 8th he was in Madison, Wis., where he spoke at the meeting of the Southern Wisconsin Education Association.

New Company—New Reed

The Enduro Reed is being adopted widespread by many of the famous radio artists and the big name bands. The successful performance of this new permanent reed is due to the material of which it is made, namely "Tonalin", a new secret formula.

The discovery and development of "Tonalin" is said to be one of the greatest advances ever made in the reed industry. This amazing new material, developed and owned exclusively by the Enduro Company, is ultra-vibrant, exceptionally durable and absolutely waterproof. It is compressed under 20,000 pounds pressure, yet is flexible and can be sandpapered, shaved or clipped as easily as the ordinary reed material. "Tonalin" will not absorb moisture and will retain its super-vibrant qualities indefinitely. The fine tonal resonance and everlasting brilliance of the Enduro Reed is made possible by this new secret formula "Tonalin".

Mills Music Releases Important Piano-Accordion Band Series

The ever-growing field of piano accordion bands now has its meager library enriched by the astounding contributions from Mills Music, Inc.

A new Piano Accordion Band Series has just been released with arrangements by Pietro Deiro of six outstanding selections: "Star Dust", "Repasz Band", "Bugle Call Rag", "Fire Drill", "Girl of my Dreams", and "There's Something About a Soldier".

Arranged with six accordion parts and complete conductor's score, the series is ideal for piano accordion schools and for concert or dance performance. The parts are so arranged that each accompaniment has interesting obbligatos and counter-melodies, thereby corresponding in style to various instruments in an orchestral ensemble. The first accordion part may be played as a solo.

New "Tone Master" Mouthpiece By Otto Link

A fitting climax to his first quarter century of service to the music trades will be found in Otto Link's current announcement of the new Link "Tone Master" bell-metal mouthpiece. Many years have passed since the name "Link"



OTTO LINK (left) and AL GALLODORO of Paul Whiteman's Band

was first associated with production of reed instruments and mouthpieces, but each has been distinguished by some new creation, some worthwhile improvement, some outstanding contribution to the cause of better musicianship. Today a surprising number of the top-ranking and contest-winning saxophonists and clarinetists are equipped with Link mouthpieces. Dealers and jobbers everywhere have found the line in constant demand and profitable to handle.

The new "Tone Master" mouthpiece, to quote Mr. Link, "has everything!" It embodies many up-to-the-minute features—a new tone chamber design; a specially designed new type non-slip ligature which provides more accurate set for the reed and insures greater freedom for reed vibration, while carefully calculated proportions insure absolute accuracy and a maximum of lip comfort.

Folding Orchestra Stand

WASHINGTON, D. C.—The U. S. Patent Office has granted a patent to George Hall of Kalamazoo, on his invention of a folding orchestra stand, marketed as the Selmer Porta-Desk and widely used by dance bands.

The patent states that the object of the invention is production of a stand which is collapsible, lightweight, and low in cost. Made of sheet material, the stand lends itself to decoration with orchestra name or special designs. A special method of folding and adhesion give the Porta-Desk considerable strength and rigidity, although it weighs only about three pounds.

Alec Templeton Piano Solos Published

The greatest reserve order on piano music since "Deep Purple" was chalked up against Alec Templeton's two new piano solos, "Mendelssohn Mows 'Em Down" and "Haydn Takes to Ridin'" published this month by Leo Feist, Inc.

The popularity of these compositions on Alec Templeton's radio program was greatly responsible for the huge advance sale of these solos, which are now in their second printing. Dealer's reports indicate they will soar as immediate best sellers, a major portion of the sales coming from music schools and piano teachers. "Alec Templeton's Piano Sketches", a folio of his arrangements of popular songs, will be issued next month by Feist.

"My Masterpiece" Doubles Factory Space

A strong advertising campaign, behind a product of merit, still seems to be the best formula for successful merchandising, and business development. Just a few short months ago, the French American Reeds Manufacturing Co., of which Mario Maccaferri is president, moved into its new home in this country, at 1658 Broadway, New York City. A new reed, designed by M. Maccaferri, was announced to the trade, and production started.

It is a truly remarkable tribute to his new product, that the "My Masterpiece" reed has made it necessary for M. Maccaferri to actually double the amount of his factory space, in order to take care of ever increasing business. The new reed is said to have been warmly welcomed by many

of the country's finest musicians, all top-ranking saxophonists and clarinetists.

Edward B. Marks

The Edward B. Marks Music Company, a new advertising account, is welcomed to the columns of THE INTERNATIONAL MUSICIAN. The Marks Company is one of the old reliables of Tin Pan Alley and makes a specialty of publishing Congas and other Latin-American dance numbers.

The reception accorded the Artie Shaw Modern Arrangements and Roy Eldridge Swing Trumpet solos leads Mr. Marks to believe that they will shortly lead the field in popular music sales.

Victor Records "Dream Album" After Two Years

For more than two years, R. C. A. Victor has been trying to bring together Kirsten Flagstad and Lauritz Melchior on one set of records. This week, it was announced, they have done it.

The result, delayed by the exceptionally heavy singing schedules of both stars which allowed them to get together infrequently, is billed as the "dream album of all time", the most difficult, the costliest, the most technically perfect recorded music in the world—Flagstad and Melchior with Edwin McArthur and the San Francisco Opera Orchestra in the "Love Music" and Isolda's "Liebestod" from Tristan and Isolde, and the "Immolation" of Brunnhilde from Götterdämmerung.

Despite "literally thousands" of requests for this music from all over the country, Flagstad and Melchior were so exacting that two years were consumed before they, the recording engineers and Edwin McArthur were satisfied. The announcement of these recordings is especially significant since newspapers have published reports that Madame Flagstad would like to retire to a more private life soon. If this is true, these records might very well be her legacy to the American people.

"I feel I must leave something behind," she said. "Something that is part of me and something that says 'Here is Flagstad as she was; here is Flagstad who remembers and is thankful and glad.'"

"I am glad this recording was made in America. I am glad it was conducted by Edwin McArthur who is also an American and my friend and accompanist for years. For, next to my native Norway, America is my home—and here I have found my greatest inspiration and from here will take away my fondest memories."

"We hope to have contributed something of permanent value to the recorded library of musical literature," said Mr. Melchior. "For me, it will be a permanent remembrance of a great moment in my life. These are the most beautiful moments in all musical drama."

Hagstrom

The Hagstrom Company has issued and is distributing a handsome five-color booklet entitled "What In an Accordion?" This booklet describes the processes used in manufacturing an accordion and also lists the great variety of models produced at the Hagstrom factory in Alvdalen, Sweden.

Popular Demand Increases Orchettes Revival Series

Definitely orkdom's newest fad is the many arrangements now being sold for the orchestra within the orchestra as well as the smaller combination.

First in this field was Mills Music's Orchettes Revival Series which has since become a most important item in that music house. Popular requests from jobbers and musicians as well has led to an increased number of orchettes orchestration.

Jimmy Dale has just arranged "Diga Diga Do" and "Sophisticated Lady", while Larry Wagner recently orchestrated "I Surrender Dear", "Moonglow", "I Can't Give You Anything But Love" and "Short'nin' Bread".

Bandmaster Catalogue

H. & A. Selmer, Inc., of Elkhart, Ind., recently issued a 90-page bandmaster catalogue. This catalogue is most comprehensive and lists everything from the smallest accessory to the greatest brass instrument which may be necessary to the bandmaster in the conduct of his business.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

Omitted from the February issue of THE INTERNATIONAL MUSICIAN due to the lack of space.

SUSPENSIONS

Akron, Ohio, Local No. 24—Sam Flano, Wm. Ross, Raymond Ross, Jr., Nick Stankin, George Stratton, W. A. Turner, Lee Walcott, Howard Wetzel, Wilbert Weigh, Milton Fassnacht, E. Wayne Galloway, Edw. Gmerek, Robert Griffith, Frank Henderson, Dean Howard, James Jacoby, Joseph Kurinsky, Wm. Moore.
Atlantic City, N. J., Local No. 681—Bernard Arizewicz,

Paul Conner, Roy B. Comfort, Vincent D'Imperio, Thos. Dixon, Nathan Freedman, Herbert Keimig, Ed. McKnight, Sr., Robert Olschwang, Walter J. Piamatter, Salvatore Speciale, Clement Wasieki, Philip Garkow.
Baltimore, Md., Local No. 49—George Barrows, Hendrik A. Essers, Larry Jacobs, John W. Kaspar, Rudolph Kerpays, Stephen J. Krupar, Gaetano Laurelio, Theodore R. Loewenson, Thomas J. Mohr, Edward L. W. Popp, James R. Post, Basil Sadler, William F. Schmidt, Donald M. Schell.
Bay City, Mich., Local No. 127—Don Smith, Norman Agdanowski.

Beaver Falls, Pa., Local No. 82—John Moore, W. S. McKean, J. W. McKean, Walter Orwicki, Charles W. Ott, Nick Perrotta, W. J. Powell, L. Allen Rimby, Robert Sheridan, Richard Howe, Sr., Glenn Infeld, Adam Jackson, A. M. Kennedy, E. A. Kappen, Clarence Lowery, Sam Lillibridge, Clarence Morris, Tony Maratite, Irwin Ault, Mrs. Sara Ball, Anthony Calazza, William Dunning, Emil Di Marco, Wm. Flickner, Francis S. Gratton, Ernest Gini, Louis Gini, Fred L. Steele, James C. Shroads, Louis Sandry, Horace Smith, John Tomasic, Albert Verselli, Theodore Voyvodich, Wm. White.
Beleit, Wis., Local No. 183—Harry Rivos, George Schick, Henry Godeke.

Bridgeton, Maine, Local No. 468—Alexandria Lebel, Edw. C. Littlefield, Henry J. Poullet, Edm. M. Spear, George C. Ward.

Boston, Mass., Local No. 9—John L. Adams, Karl Agnesy, P. M. Arrigo, J. Orion Baker, James Miller Barnett, J. Salvatore A. Barrows, Andrew Barrows, Beauchemin (Bushman), Guy Bertolami, Fred J. Boehner, Andrew Brady, Walter V. Burke, Amando Capano, William E. Carmichael, John A. Cauley, John Chaffin, Herman Chaffin, Joseph Chiarini, Anna Coffin, Anthony Conucci, Lew Conrad, Frank Cornwell, Arch Crossley, William T. Croty, Guido DeMarco, Joseph W. Donovan, Samuel A. Faber, Edward P. Fagin, Edward J. Farrell, Bernard J. Fisher, John A. Frin, James Ferraro, Peter J. Fitzgerald, Ralph C. Fucello, James T. Gallagher, Joseph Gallo, Domenic A. Gerardi, Myer Gerstein, Louis I. Golburgh, Alfred Grandoli, Felix Greenberg, Gladwyn E. Lamb, Raymond R. Laughlin, Austin Ledwith, Armand Leck, Lewis A. Levy, Gordon L. Lewis, Jacob Linton, Robert A. Macdonald, Roger J. Magee, Jr., Al. Maister, David Maltzman, Bruno Matson, Frank McCarthy, William McFadden, Leo Menconi, Nat Miller, Anthony L. Mondello, Sully Murano, Dr. Phillip J. Murray, Bernard J. O'Connor, Reuben Osofsky, M. Gertrude Stevens Hamman, Samuel Harris, Stanley H. Haste, Joseph Heller, John E. Hildreth, Robert A. Hohler, Melvin R. Hookway, Warren A. Hookway, James J. Hooley, Andrew Jackson, John A. Jacobson, Arthur Karic, Harry Kenovitch, Samuel Klarfaen, Edward M. Koresky, Stanley S. Kouffman, Antonio Petracca, Don A. Polvere, Dr. Harry Rand, George E. Roy, Cecil A. Sawyer, George Settegron, Lee Shelby, Carl Siller, G. Stewart Smith, Joseph H. Suss, Renato Starita, Max Stockman, Josef L. Uppling, Charles S. Wade, Fred S. Waldron, Jr., Henry E. Wayne, Ernest F. West, Ralph Woodward, Jr.

Cedar Rapids, Iowa, Local No. 137—James H. Sherman, Stan Ladose, Albert Mann, Richard Parker, Chester J. Petranek, Walter Woods.

Danbury, Conn., Local No. 87—Wm. Kiedel, George Papp, Clifford Seymour, Mrs. C. Seymour, Lew Catone, Seymour Thomas.

Elizabeth, N. J., Local No. 151—Carroll Donnelly, Stephen Lawrence, Anthony Tauriello, William Zakor, Arthur Augustine, Peter Gutowski.

Essaness, Mich., Local No. 663—Charlotte Biddichomb, Joseph Boh, Arvid Bosk, Loretta Groleau, Wm. Hart, Casimir Holochwest, Casimir Milkiewicz, Wanda Milkiewicz, Clyde Norton, Charles Norton, Hal Smith, Thor Louchg.

Fairmont, W. Va., Local No. 507—Ralph Talbot, Allen Martin, Glenn Little.

Fitchburg, Mass., Local No. 173—Edward Pellitter, Philip Pellitter, Albert Forner, Joseph Forner, Albert Koshi, Dona Bibeau, Alfred Quay, John Bisceglia, Gustave Ellstrom, Lester Parker.

Greeley, Colo., Local No. 396—Jack Grewell, Glen G. Peterson, Barton M. Pavey, Eugene Reastrand, Kenneth D. Ruby, Howard Paul Babcock, Emerson L. Gannett, Douglas L. Treco, Charles Wright, Donald R. Wickham, Homer Wayne Wickham, John Edwin Wickham, Kenneth Eugene Wickham, Maude Wickham, Harry C. McClure.

Greenwood, Pa., Local No. 439—Paul Brandstetter, Archie R. Cook, William Green, James F. Miller, Carmen Minardi, Thos. Price, A. Schifano.

Hammond, Ind., Local No. 203—Fred Brown, Wm. Cecil Cundon, Pete Dally, Dick Herzschuler, Russell Jensen, Frank Keever, Harold Marshall, Chas. D. McKevey, James McMillis, Elmer A. Newstrom, Kenneth Nowlan, Everett Parry, Jack Walsh, Henry A. Yohanan.

Hibbing, Minn., Local No. 612—Peter Turbita, Robert Krause, Clifford Mattson, Emmet Stark, Emil Stone, Frank DiMarco.

Hopedale, Mass., Local No. 319—Oscar DiCecco, Adrian Fitzgerald, Vincent Gannon, Bruno Pagnini, Arthur F. Welban.

Hot Springs, Ark., Local No. 270—J. T. Bell, J. Cole, A. Hazel, Lloyd Mercer.

Houston, Texas, Local No. 65—Clara Avelar, E. F. Cady, Walter Olin, George Parker, Ernie Laborde, Curtis Smith, Charles J. Sutton.

Ithaca, N. Y., Local No. 152—Edward Goralaki, Harry Taylor, Robert Townsend, Viola Tuttle.

Knoxville, Tenn., Local No. 546—George Bartlett, Tommy Corington.

Marshalltown, Iowa, Local No. 176—Eldon Blake, Joe Doyen, Robert Hoy, Robert Nemitz, Elioia Redfield, John Swaneck, Sam Scaferl, Hazel Turner, Alfred Urban.

Milwaukee, Wis., Local No. 8—M. F. Nielsen, Walter Pardun, Melvin Paul, John Paulsch, Erv. Potnhauser, Gene Schroeder, James Shafer, Alf. Sirmala, Steve Wysocki, Steve Wysocki, Eugene Zuhovics, Don Helblot, Sol Hoffman, Steve Isidore, Marie Kendall, Erv. Kent, Ed. Krucier, Frank Lampon, Gordon Leopold, Eug. Laksanewski, Billy F. Benz, John Drosen, Russell Eddy, Frank Finkler, Herb Frohna, Sam Galanter, Jack Ghiglia, Michael Grabowski, Robert Hadley.

Minneapolis, Minn., Local No. 73—Alice G. Berent, Harold O. Booker, George A. Crane, E. G. Erickson, Malcolm Erickson, Jack C. Floyd, Geraldine Gerhard, Harold Hall, Ruth Hart, Wayne Horton, Kenneth Kallman, Arthur L. Kates, Ernie Kolstad, Wm. Lecko, James Meyer, Roger Paschmeyer, George J. Retter, D. Wilson Remfrey, Lucille J. Ross, Stanley Berry, Harold (Ted) Ryan, Harry Pettiford, Jr., Harley C. Sausser, Wm. C. Schroeder, M. J. James E. Tucher, Arthur Weisbach, Ed. Weisbach, Nick St. Marie, Jimmie St. Marie, Jay F. Gilbuena, Alfons G. Francisco, Phil Velasco, Fabian Ventura, Benny M. Manalo, Amador T. Bagasao, August Parris, Phil Rampe.

Missoula, Mont., Local No. 498—Jack Baumgartner, Kermit Eckley, Francis Edmison, Ralph G. Stowe, Day Walte.

Meriville, N. J., Local No. 177—Dave Jorgensen, James Conkicher, Herbert Conover.

Nampa, Idaho, Local No. 423—John Dieffenbach, E. V. Hammer, Fred Hofer, Jay Philip, Leo Poirier.

Newark, N. J., Local No. 16—Alfred De Pascalis, Arthur P. De Pascalis, Halvickies (Hall), Michel De Pascalis, Harold Jenkins, Harry Kaplan, Marie Anna McFall, Joseph Mack (Maglione), Mary Neville, Alexander Soles, Louis Sweraky, Newark, N. J., Branch No. 1, Local No. 16—William Monahan, John Hill, Archie Mohr, John Reinhardt.

New Adams, Mass., Local No. 96—O. Strand, T. Gottardi, J. D'Amico, W. Gltleson, A. Corrioso, B. Y. Denoyan, A. Materl, Ed. Damastri, Ed. Biuetti, A. Martin.

New Bedford, Mass., Local No. 343—P. Kravitz, George B. Brown.

Ontario Falls, Wis., Local No. 648—Ruth Poier, Albert Micolay, Walter Elman.

Oklahoma City, Okla., Local No. 375—Mrs. Bud Aurdand, Bernard L. Bauldin, Kenneth Benike, Jack Caldwell, Homer Z. Clemons, Patric Coleman, Ray M. Cross, R. L. Davis, Gilbert Davis, Merrill L. Ellis, J. R. Frazier, Charles L. Grimes, Clifford Head, Wm. K. Hines, Jesse F. Hertler, Kenneth F. Harris, Baird Jones, George LeBlanc, Charles E. Mackey, Leon Paris, Harlan Pendercast, Adrian Primo, John E. Raley, Jake Remo, Doyle R. Salsbath, Vasilios A. Prikon.

Ottawa, Ont., Canada, Local No. 180—V. Bott, E. Clarke, J. Cavill, W. DeLaurentis, W. Dymond, E. Edelstein, J. Groves, M. Giddens, L. Hobbs, T. Proctor, H. Thompson, E. Tasse, D. Wimperis, G. Saltstone.

Peoria, Ill., Local No. 26—Harry L. Aldrich, Clinton Trebb, Frederick Brown, Jr., Wm. C. Chapman, Alvin F. Corner, Earl Herron, Royce Turner, Jimmy White.

Poughkeepsie, N. Y., Local No. 238—F. Starofil.

St. Paul, Minn., Local No. 39—Max W. (Mack) Durgin.

San Antonio, Texas, Local No. 23—Will Rogers, John W. B. Clair, Arthur Francis Sweeney, Chas. Chuck Warner, Cliff Warner, Mary Wood, Jerry McRae, Rudolph Escobedo, Tommy Blake, Ernest Cavazos, Bartolo Cobarrubias, Joe Cortez, Barney Dodd, Beulah Greene, Frank Hernandez, Estelle Landrum (Fredia Lee), Florian Lindburg.

Schenectady, N. Y., Local No. 85—Robert Wilson.

Stretport, Ill., Local No. 131—Vincent Mascall.

Toronto, Ont., Canada, Local No. 148—M. Poura, Miss B. Roberts, Harry Roberts, O. Roberts, Miss A. F. Rodger, E. J. Rolfe, Sammy Sharp, George Saltstone, Jas. K. Pills, Wilfred Mellor, Norman Moffatt, Edw. Mota, Clarence Neil, Albert Owens, J. P. Percy, Harry Pollock, W. Postell, B. E. Post, Robert Lewis, Morris Leonard, Jas. McKenna, Gordon C. MacArthur, Max Magee, C. E. Mann, Eugene Manners, Elmer D. Marshall, Carson W. Martin, Rex J. Grist, Thos. Hanagan, Kenneth Hunt, Thos. Irvine, H. A. Jeffrey, Robert W. Kelly, J. Kenny, Albert E. Kennedy, Stephen Kondakis, W. J. Paulds, J. J. Fincher, George B. Fowler, D. E. Fritzier, Harold W. Garland, Mel Gordon, J. W. Griffiths, Clifford Grimmer, Wm. G. Grimmer, Gordon F. Campbell, F. E. Cashmore, Ernest W. Clark, H. Lorne Cole, Walter Cole, Leslie E.

Coles, Miss Ruby Dennison, Edgar Dowell, Graham Feder, Jas. Amaro, Fred W. Anderson, V. Bainbridge, Walter R. Blakeley, Victor W. Bott, Walter Bromby, Sr., Harold Brown, Frank Bunce, Jas. Byron Rudy Spratt, Herbert J. Stevens, Morley Sutton, Mason Vokes, W. K. Ward.

Tulsa, Okla., Local No. 94—Ed. M. Gambill, Howard Gray, Caralyne Montgomery Smith, Clyde A. Roller, G. C. Seals, Walter Shaw, Chas. Skinner, Wm. Tilton, Henry Walters.

Vallejo, Calif., Local No. 367—C. Nelson, F. Del Turco, E. Purbio, E. Remington, M. Hoan, J. Russell, H. Gavette.

Winnipeg, Man., Canada, Local No. 190—A. Joyal, G. Kreuzer, V. Kerr, H. E. Martin, Margaret Mitchell, J. Strohle.

Wirona, Minn., Local No. 453—Stella Knusella, Pat Herman, Loren Wood, Russ Williams, Bill Johnson.

Wisconsin Rapids, Wis., Local No. 610—Walter Braun, Leo Klein, Wm. VanSlyke, Conrad V. Smith.

Yankton, S. D., Local No. 255—Charley L. Allender, Paul L. Curry, Bert Layne, Franklin M. Woolsey.

EXPULSIONS

Dayton, Ohio, Local No. 101—Sidney Ten Eyck, Ely, Nev., Local No. 212—Robert Ashworth, E. G. Chamberlain, Richard Eastman, Nick Esposito.

Joplin, Mo., Local No. 520—Glenn West, Clarence Johnson.

Kansas City, Mo., Local No. 34—David (Chief) Mills, Charles Fred House, Eddie Bartholemew.

Milwaukee, Wis., Local No. 8—Annette Dieman, Betty Dieman.

Ottawa, Ont., Canada, Local No. 180—W. Christman, H. Champoness, F. Dier, R. Nofke, V. Nolet, D. Pearce, Bram Smith, G. Whittier.

Oil City, Pa., Local No. 61—Betty Porter, Leo G. Selker, Jack Fitzgerald.

San Antonio, Texas, Local No. 23—Dolly Harris.

Stratford, Ont., Canada, Local No. 418—Wm. J. Coe, Fred J. Gill, R. Haldane, E. Wilker, Sr., E. Wilker, Jr.

REINSTATEMENTS

Akron, Ohio, Local No. 24—Leo Silverstein, Wm. McIndush, Harold Nelson, G. Burdick, Jacoby, Wilbert Welch, Fred Arnold, Frank Hesdence, Paul Allensworth.

Baltimore, Md., Local No. 40—Rubin B. Surasky.

Beaver Falls, Pa., Local No. 82—John Kerzan, Edward Genuis.

Biddeford, Maine, Local No. 408—Glenn Seaver, Blanche R. Boisvert.

Bloomington, Ill., Local No. 102—Sharon Hoose, W. C. Lawyer.

Boston, Mass., Local No. 8—Sidney H. Hambro, Francis L. Rice, Armand E. Bachand, Francis Arsenault, Miriam O. Hayer, Samuel Saxe, Bernard Larkin, Isadore (Al) Levine, Edw. Tronzo, Benjamin Wolf, Kenneth H. Wade, Edward J. Janigan, Percy Stevens, Philip Palmer.

Centerville, Mass., Local No. 155—Emerson Lucas.

Chicago, Ill., Local No. 19—Ramon Gutierrez, David K. Kaal, Fill G. Burick, Alexander Schemetz, June Waldron, Vie Richter, Russell W. Morhoff, Arthur V. Bruckman, Adele Gerand, Gene Lukowski.

Cincinnati, W. Va., Local No. 560—Boyce Miles.

Dallas, Texas, Local No. 147—Miss Octavia Powell, Miss Grace Long, R. B. Smith, Eldred Harris, Carlos Keut, Davenport, Iowa, Local No. 67—Cal Helman.

Dayton, Ohio, Local No. 101—David I. Cronin, Jack Houston, Jack Blatt.

Easton, Pa., Local No. 378—Raymond Hodgson.

Elizabeth, N. J., Local No. 191—Joseph Lucas, Joseph Lelbowitz.

Essexville, Mich., Local No. 603—D. Anthony, Dick McGee, Roy Belanger, Robert Schmidt, Leona Caswell, Herman Groleau, Clarence LaCase.

Eureka, Calif., Local No. 333—Vernon Thompson, Arleigh Noah.

Fairmont, W. Va., Local No. 507—Wayne Arbogast.

Hibbing, Minn., Local No. 612—Stanley Paskvan, Edw. Prusak, Sam Laurie, Albert H. Kleffman, Ray Halstead.

Hopedale, Mass., Local No. 318—Harry Lutz.

Houston, Texas, Local No. 65—Mrs. Joe Belle, Stanley Dalgle.

Joplin, Mo., Local No. 520—Wilbur Lamb, Nick McCumber, Clarence Johnson.

Knoxville, Tenn., Local No. 546—Dick Dixon.

Las Vegas, Nev., Local No. 369—Jack Beall, Howard Kelly, Allen Meicher, Johnny Walker.

Los Angeles, Calif., Local No. 47—Deane Curlee, Gerald Dolin, Howard Roth, Fred E. Smith, Edgar J. Walton.

Louisville, Ky., Local No. 11—Gene Gray.

Marshalltown, Iowa, Local No. 176—Hex Letins, Fred Dolezal, Ray Briggs.

Middletown, Conn., Local No. 490—Salvatore Formica, Guy Carafolla.

Milwaukee, Wis., Local No. 8—Ted Sidinski.

Minneapolis, Minn., Local No. 73—Leonard Dingley, Lucille Ross, Malcolm Erickson, Henry Kubinski, Charles Bink, Alan Odegaard, Paul V. Strachota, Albert J. Kolesch, Thorpe Barnard.

Newark, N. J., Local No. 16—George Edw. Korke, Albert Bredt, Jules Giacosa, Wally Anzier.

Newark, N. J., Branch No. 1, Local No. 16—Joseph A. Moran.

New York, N. Y., Local No. 802—John Andre, Nick Arbach, A. H. Bainton, Salvatore Ballistreri, Hugh A. Barrett, Albert Barry, Tony Bonifacio, John Nathaniel Brown, Joseph H. Brown, Arthur Bruckman, Albert Bruder, Ford L. Buck, Joe Candilo, Chas. F. Chastain, Gerald Chernofsky, Frank J. Coniskey, Margaret J. Cree, Bernard J. Daley, Arthur Day, William De Bellis, Charles Dixon, Mario Dumas, John Thomas East, Max Eidel, Dan Farnsworth, Louis Figueroa, Abraham Fleischmann, Elynn Fraser, Stuart Fraser, Laurence P. French, Harry Friedman, Horace Gerlach, Ralph Gilbert, Seymour R. Ginzler, Rupert Graves, William G. Gross, Sam Guttenplan, A. Marlon Harrod, Edward Harris, Edgar J. Hayes, Louis Herrera, Oscar Holzer, M. Ray Johnson, Arthur Karte, Al Kavelin, Emanuel Lacknow, Victor Ladagna, Charles V. Larsen, Karel Leitner, Anthony Lombardo, Franklyn Madden, Addison Major, Sidney B. Massimo, Cornelius McLearn, Benny Meroff, Herbert Montel, Paul Moran, Cecil Munroe, Alfonso Nicolae, Max Pollak, Orval W. Reuhlman, Karl E. Risland, Abraham Rosenthal, Benjamin Rovner, Joseph N. Rubel, Pat Ruggerio, Alfred Ruscello, G. W. Sallisbury, Herbert Schlansky, Ed Schneider, Hellmuth Scheute, George W. Service, T. A. Shand, Edward Silverman, Frank Silverstadt, Gladys (Jabbo) Smith, Van Smith, Myron Sorkin, George Stecheran, William E. Stein, Ruth Stuber, William Symon, George Tait, Jack Teagarden, Tom Walton Thunen, Campbell A. Tolbert, George Toulech, Konstant Vonkus, William A. Tyler, Thomas Venie, Pete Venpe, George R. Wallace, Harry Walter, Patrick F. Walsh, William Weisrub, Louis Weinstein (Weir), Irving Weiser, Muriel E. Welch, Clifford J. Watterau, Ralph P. Yaw, Jack Youman, Sid Youman, Joseph Zweig.

Norwood, Mass., Local No. 343—D. J. Patriande, R. Kuzma.

Oil City, Pa., Local No. 61—James McVough.

Oklahoma City, Okla., Local No. 378—Lyle A. Glazier, V. J. Pinkerton, Myers A. Cornelius, Walter Kessler.

Patterson, N. J., Local No. 248—Joseph George Fishella, Harold Nelson.

Peoria, Ill., Local No. 26—Charles Rozee, Dick H. Raymond.

Philadelphia, Pa., Local No. 77—William Arnt, Ladislav Benesik, Louis A. T. Coccoza, Dionisio D'Guluseppe, Morris Katz, George H. Kohn, John McGhee, Jr., Richard J. Newton, Aaron Orkin, Arthur Ray, Helen Ruth, Joe H. Wharton, Barney Zeeman.

Pittsburgh, Pa., Local No. 68—Roy Baldwin, Robert F. James, Larry Pischke, Ernest Pozzi, James J. Slotnik, Bob Clayman, Ross Hall, Bert Krushinski.

San Antonio, Texas, Local No. 23—Stanley Crocker.

San Diego, Calif., Local No. 325—Ernest J. Crevier, Herb L. Brown.

San Francisco, Calif., Local No. 6—Roy P. Chell, Albert E. Soares.

Schenectady, N. Y., Local No. 85—Phillip Palif.

Sharon, Pa., Local No. 187—Irwin Bendell.

St. Louis, Mo., Local No. 2—Miss Ellen Brown, Kendall Cappe, Al. Eldridge, Milton Maguire, Miss Isabel Helmman, Joe Helmman, John F. White.

St. Paul, Minn., Local No. 30—Theodore J. (Tod) Tetzlaff, Wm. P. (Red) Sweeney, Steve O. St. Maria, Conrad C. Polis, Marvin (Tiny) Lockwood, Leonard L. Chickett, Clyde Roberts, Lyle D. Smith, John Moroni, David D. Moore, Dick Corcoran.

Stratford, Ont., Canada, Local No. 418—A. Shaw.

Tulsa, Okla., Local No. 94—Julius Vargo, E. E. Smith, Julius Szemicko.

Toronto, Ont., Canada, Local No. 148—Jack Allison, Francis Cormier, Laurie Cormier, Miss Christine Eyles, Howard E. Gray, Arthur Huston, Fred C. Jones, J. Rae McKay, Claude May, H. W. Organ, Percy Pasternak, Charles E. Schwalm, Herta Settle, Ivan Smetich, George Wade.

Tucson, Ariz., Local No. 771—Gail Stieh (Keyser), Andy White.

Tulsa, Okla., Local No. 94—George C. Baum, F. E. Dane, R. J. Dene, R. N. Dodson, Rodgers Penn, Louis E. Tierney, Fred Wilhaber.

Waukegan, Wis., Local No. 183—W. S. Bunker, Otto Weller, Dr. D. Hansen, E. E. Kuenzle, Ed. Gerard, Albert Klatt, Frank Italiano.

Winnipeg, Man., Canada, Local No. 190—C. Clutterbuck, R. Crossin, D. Ferguson, R. Graeci, E. C. Hill, A. Joyal, G. Kreuzer, G. H. Leech, J. Myers, D. Musti, R. McCarthy, M. Ryan, H. Smetich, A. Trotter, J. Townsend, W. Walsh, J. Woodfield, J. Grant, Y. Lutz.

Wisconsin, Local No. 453—Bernard Curran.

Wisconsin Rapids, Wis., Local No. 610—Don Halverson, Clarence Stellmacher.

Worcester, Mass., Local No. 143—Bertrin B. Harden.

York, Pa., Local No. 478—Freston B. Attig.

Minutes of Meetings OF THE INTERNATIONAL EXECUTIVE BOARD

MEETINGS OF SPECIAL SUB-COMMITTEE December 28-29, 1939 New York, N. Y.

New York, N. Y., December 28, 1939. President Weber calls the meeting of a special sub-committee of the International Executive Board to order at 11:00 A. M.

Present: Birnbach, Brenton, Petrillo and Counsellors Ansell and Friedman.

The Radio situation in all its involvements and methods of procedure for the best interests of the Federation are discussed at length.

Sam Rosenbaum appears before the Board and presents a letter from the I. R. N. A. Committee.

The meeting adjourned at 11:30 P. M.

New York, N. Y., December 29, 1939.

President Weber calls the meeting to order at 2:00 P. M.

The answer of the Federation to the I. R. N. A. is read and approved.

The Radio and Theatre situation is considered and discussed at length.

The meeting adjourned at 4:05 P. M.

MID-YEAR MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Hotel Everglades, Miami, Florida, January 15, 1940.

President Weber calls the meeting to order at 10:00 A. M.

All present except Hayden, excused on account of illness.

President Weber lays before the Board a letter from William Green requesting the A. F. of M. to purchase a birthday candle at \$100.00 for the President's birthday celebration.

The Board, upon motion, concurs in the request.

The Board directs that an appropriate telegram be sent to Executive Officer Hayden, wishing him a speedy recovery.

A request of Local 180, Ottawa, Ont., Can., for permission to change its name to the Ottawa Federation of Musicians is considered.

The Board grants the request.

The Secretary lays before the Board the matter of claims of members of Local 10, Chicago, Ill., against Izzy Hirst and the Troc Theatre, Philadelphia, Pa.

The Board directs the money to be paid to the claimants with the understanding that should the decision be reversed in the courts, the members shall be held responsible for the refunding of the sums involved.

A request of Local 134, Jamestown, N. Y., that \$100.00 of the \$250.00 fine imposed upon its member, Alton Anderson, by Local 1, Cincinnati, Ohio, be refunded is read and considered.

Upon motion, the request is granted; the \$100.00 shall be returned, but this amount of the fine shall be held in abeyance pending Anderson's future deportment as a member of the Federation.

The Board discusses the radio situation at length.

The Board discusses the provisions of the proposed new copyright bill.

Request of Local 195, Manitowoc, Wis., for permission to change its name to Manitowoc Musicians' Association is considered.

The Board grants the request.

Matter of claim of member Marya Bond against Jim Warnock, manager, Main Central Hotel, Asbury Park, N. J., for \$692.60, which amount was allowed by the International Executive Board (Case No. 516, 1939-40).

Upon motion, the case is reopened.

The Board dismissed the claim.

Case No. 251: Request of Local 717, East St. Louis, Ill., for an extension of jurisdiction and objection interposed and counter request of Local 29, Belleville, Ill.

The Board, upon motion, grants the request of Local 717.

Case No. 261: Request of Local 136, Charleston, W. Va., for an extension of jurisdiction.

Upon motion, the request is denied.

The Board considers a request for re-

opening of charges preferred against Bob Fetterhoff and request for reduction in penalty imposed. Re: Case No. 1220, 1938-39 Docket.

The Board refuses to entertain the request until Fetterhoff shows his good faith by paying a substantial portion of the fine.

The Board considers a request from the National Broadcasting Company for conditions under which the N. B. C. Symphony Orchestra can make a good will South American tour to play from 10 to 12 symphony concerts under Arturo Toscanini. The trip will take four weeks and the 12 concerts will be played in three weeks.

The matter is laid over for further consideration.

The Board considers a request of Local 599, Greenville, Ohio, for permission to change its name to Musicians' Protective Association.

The Board grants the request.

The Secretary calls attention of the Board to the fact he has only twenty charters left on hand.

The Board directs the Secretary to reproduce the charter and replenish the supply.

The meeting adjourns until Tuesday at 10:00 A. M.

Hotel Everglades, Miami, Florida, January 16, 1940.

President Weber calls the meeting to order at 10:00 A. M.

The Board considers a request from Henry Lloyd Clement and Ilma Hunter Bergner for an assessment of all members of the A. F. of M. for the formation of an all-American Symphony Orchestra.

The Board is sympathetic to the ideals expressed, but is not in a position to levy an assessment for such purpose as it is without authority so to do.

Case No. 293: Charges preferred by Local 618, Albuquerque, N. M., against members Paul Bracamontes, Salvador Duarte and Rudolf Moreno and the Lottie Horner Agency of Los Angeles, Calif., Bookers' License No. 710, for alleged violations of the laws of the A. F. of M., is considered.

The Board, upon motion, directs Moreno to pay \$12.26 due, the charges against Moreno and Bracamontes are dismissed; the record of the situation to be considered at such time as Duarte applies for reinstatement; the Horner Agency to be warned against a repetition of employment of musicians not in good standing with the A. F. of M.

The Board considers Case No. 380: Claim of member Bert D'Orsay against the 41 Club and Claud Williams, owner and manager, Shreveport, La., for \$1,993.00 alleged to be due through breach of contract.

The Board allows the claim for \$1,993.00 less any monies earned by D'Orsay during the contract period.

The Board considers Case No. 514: Charges preferred by Local 345, Eau Claire, Wis., against members Roy Boyle, Frederick Fritsche, Benny Muelling, Ed. H. Peterson, Leagold Prismeyer, Dorothy Schlottman and Garnet Schlottman for alleged violations of the laws of the A. F. of M. in that local's jurisdiction.

Upon motion, Garnet Schlottman is found guilty and a fine of \$10.00 is imposed, the charges against the sidemen being dismissed.

Case No. 513: Charges preferred by Local 345, Eau Claire, Wis., against members Nyles Gadbois, Don Lofin, Chris Nygard, Boy Rolando, Vilas Westlie, James Whitelock and A. Yandon of Local 73, Minneapolis, Minn., for alleged violations of the laws of the A. F. of M. in the former local's jurisdiction is considered.

Upon motion, the case is laid over for the purpose of having Local 345 give full information necessary to complete the case.

Case No. 262: Claim of Local 80, Chattanooga, Tenn., against Radio Station WDOG of that city for \$930.00 alleged to be due its members is considered.

The case is laid over for further investigation.

Mark Woods of N. B. C. and Lawrence Lowman of C. B. S. appear before the Board in regard to the radio situation.

President Weber explains the developments to date, including the circumstances which led up to the deadlock now existing.

Mr. Woods explains the situation insofar as the National Broadcasting Company is concerned.

Mr. Lowman informs the Board of the

position of the Columbia Broadcasting System.

Messrs. Lowman and Woods retire.

The Board discusses the entire situation at great length.

The Board decides that there will be no strike at the present time pending developments along the line with the explanation made by N. B. C. and C. B. S. during today's meeting.

The Board adjourns until Wednesday at 10:00 A. M.

Hotel Everglades, Miami, Florida, January 17, 1940.

President Weber calls the meeting to order at 10:00 A. M.

The Board considers a request for reinstatement from Lee Shelley.

On motion, the Board permits the reinstatement of Shelley, the claims of \$196.00 outstanding against him to be paid in installments.

A request of member Red Roberts for a reopening of Case No. 197, 1939-40, in which matter the International Executive Board allowed the claim of Ed. Rosenow, proprietor, Pine Grove Pavilion, Pella, Wis., against Roberts in the sum of \$100.00 is considered.

The reopening is denied.

The Board considers Case No. 267: Claim of member Jack Cooper against member Curt Houck of Local 47, Los Angeles, Calif., for \$75.00 alleged to be due for services rendered. The original package in which the orchestrations were remailed to Houck by Cooper is presented to the Board.

Upon motion, the case is reopened.

The Board dismisses the claim.

A representative of Fred Waring of N. A. P. A. appears before the Board. He requests the assistance of the Federation in efforts to revise the proposed amendments to the copyright bill in such manner so that the performing rights of a leader and his orchestra will be protected by the copyright laws of the United States. He gives a brief resume of the activities of the National Association of Performing Artists from its inception up to the present time. They will have their own bill introduced and would prefer that we support their bill instead of the Shotwell Bill. He is informed that the Federation has endorsed the Perry Bill in New York State, and a similar bill in Congress.

The Board endorses in principle the proposition of amending the U. S. copyright laws so as to protect the performing rights of the artist, and refers the working out of the details to the President with full power to act.

The radio situation is again discussed at length. The Board approves the text of a letter to be sent to all local unions, advising them of the decision of the International Executive Board covering the local radio agreements, and which reads as follows:

Miami, Florida, January 17, 1940.

To All Local Unions of the American Federation of Musicians:

Dear Sir and Brother:

As the national agreement has expired, all Locals may use their own judgment in entering into contracts with the radio stations in their jurisdiction. These contracts must not contain any stipulations contrary to the laws and rules of the American Federation of Musicians and, furthermore, should contain the following:

"Nothing herein shall be construed as to interfere with the prior obligation of the Musicians to the American Federation of Musicians as members thereof."

Decision and conclusions of the International Executive Board in the radio situation were based upon new developments and facts which, in the interests of the Federation, the Board conformed to.

Copy of local radio contract to be sent to the President's office of the Federation.

Fraternalty yours,
(Signed) JOSEPH N. WEBER,
President,
American Federation of Musicians.
Attest:
(Signed) FRED W. BIRNBACH,
Secretary.

The Board considers telegram received from Local 1, Cincinnati, Ohio, containing the information of an adverse ruling of the Social Security Board covering the State of Ohio.

The telegram is referred to General Ansell.

President Luizi, Secretary Riccardi and A. A. Tomel, representing Local 77, Philadelphia, Pa., appear before the Board in regard to the radio and theatre situation now existing in their jurisdiction. They state WBIL, WOV, WNEW, WELL, WNBC,

WBAL are either operated, owned or partly owned by the owner of WPEN.

The Warner Theatre situation is discussed. The Local requests financial assistance to aid them in their fight for maintenance of the employment of their members in the theatres.

The radio situation is referred to the President's office with full power to act. The Board, upon motion, grants \$7,500.00 from the theatrical defense fund to assist Local 77, provided the matter is not adjested in the interim.

The Local is advised that it will be granted all possible assistance that can be given within line of the interests of the Federation and all its Locals.

The meeting adjourns until Thursday at 10:00 A. M.

Hotel Everglades, Miami, Florida, January 18, 1940.

President Weber calls the meeting to order at 10:00 A. M.

The Board considers a request for a reopening of Case No. 1341, 1938-39: Claim of member Mal Hallett against the Holy Cross College Undergraduate Club, Worcester, Mass., for \$155.00 alleged balance due for services rendered.

Upon motion, the case is reopened. The claim is allowed against A. Frank Montgomery.

Case No. 170: Request of Local 72, Fort Worth, Texas, to have the names of Fred Richardson and the Whiterock Showboat Club of Dallas, Texas, placed on the National Unfair and Defaulters Lists is considered.

Upon motion, the request is denied.

A communication from the Foreign Relations Committee of the Association of Radio Artists of the Argentine containing a request for reciprocal relationship between that organization and the A. F. of M. is read.

The Secretary is directed to make proper answer and send the committee a copy of our Constitution and By-Laws.

Applications of Ralph, Ray and Stan Dawe for reinstatement in Local 406, Montreal, Canada, are considered.

The Board designates National Initiation Fees of \$25.00 each, in addition to all indebtedness.

Mark Woods appears before the Board in regard to conditions and wages in the making of electrical transcriptions.

Mr. Woods states 94% of electrical transcription service is used for sustaining programs, and only about 6% for commercial purposes.

Mr. Woods retires.

Harry J. Steeper and Rex Riccardi appear before the Board and make a report up to date for the Committee on WPA which was appointed at the Kansas City Convention. Nine thousand four hundred and forty-nine musicians are at present employed on WPA musical projects.

The committee makes several recommendations for the benefit of the WPA projects.

Jack Rosenberg and Max Arons of Local 802 appear before the International Executive Board in regard to conditions in the recording industry, and various other matters.

They present a problem in connection with Muzak.

The question of a national road scale for arrangers is presented and discussed.

A question of a national scale for accompanists for soloists is received and considered.

The meeting adjourns until Friday at 10:00 A. M.

Hotel Everglades, Miami, Florida, January 19, 1940.

President Weber calls the meeting to order at 10:00 A. M.

The Board considers several proposals submitted by the Federation's studio representative.

The Board does not concur in his request to limit doubling.

A number of proposals for regulation of general arrangers' conditions for phonograph records and electrical transcriptions are considered.

The Board, upon motion, decides not to make any changes in these arrangers' conditions at the present time.

The proposals for changes in arrangers' conditions for motion picture recordings are referred to the President's office for the purpose of adjustment along the lines suggested by the Board.

A protest of Rangval Oleson of Local

70, Omaha, Nebr., from a decision rendered by Investigator C. A. Weaver is read and considered.

The protest fails to receive favorable consideration.

Abe Hammerschlag and Reagan Carey appear before the Board and again request payment of strike benefits for the members of Local 3, Indianapolis, Ind., who lost employment in the Lyric Theatre when the stage hands made demands for an increase and the manager closed the theatre rather than risk a controversy.

They explain the conditions under which the house closed; however the musicians received their two weeks' notice provided for in the contract.

The Board does not reopen the case, having no authority to pay strike benefits under the circumstances extant in this case.

Mark Woods of N. B. C. again appears before the Board in regard to educational programs which are broadcast over the chain, and which they desire to record and use the recordings for educational services only. These records would be turned over to schools and would in no case be broadcast.

The Board decides that the musicians playing such recorded programs must receive one-half the regular recording price.

A representative of N. A. P. A. appears before the Board and requests closer cooperation between N. A. P. A. and the A. F. of M. in the matter of performing rights. N. A. P. A. requests that the A. F. of M. license N. A. P. A. to make collection of members' fees accruing under performing rights laws.

The Board takes the matter under consideration.

Decision is laid over until a later date for further study and investigation.

The meeting adjourns until Monday at 10:00 A. M.

Hotel Everglades, Miami, Florida, January 22, 1940.

President Weber calls the meeting to order at 10:00 A. M.

The Board considers the problem of transcription used by Muzak, which was presented by Local 802.

The Board holds that a licensed transcription company has the right to sell its product to any user of records.

The Board adopts the following rule:

"All members shall be advised that if members sign over their rights in any recordings to any party except the American Federation of Musicians, they thereby place their membership in the Federation in jeopardy. All licensed recorders shall be notified that if they persuade members to sign their rights over to a recording company, such company thereby commits an act unfriendly to the Federation."

The Board again considers Case No. 511: Appeal of member Jerry Clark of Local 655, Miami, Fla., from an action of the Executive Board of that Local in reversing a decision rendered by the previous board.

On motion, the appeal is sustained.

The question of a national scale for arrangers is again considered.

The matter is laid over for further consideration.

The question of a national scale for accompanists is again considered.

The matter is referred to the President for further investigation.

Case No. 209: Claim of member George Toohey against member Red Norvo of Local 802, New York, N. Y., for \$40.00, alleged to be due him, is considered.

On motion, the claim is allowed in the sum of \$20.00.

Case No. 621, appeal of member William A. Craven, Jr., of Local 402, Yonkers, N. Y., from an action of that Local in imposing fines totaling \$20.00 upon him is considered.

On motion, the appeal is denied.

The Board considers the theatre employment situation and discusses same at length.

The Board considers an application for charter in Westwood, Calif.

The Board grants a charter for ten miles.

Upon motion, an extension of jurisdiction of twenty-five miles is granted.

The Secretary submits the following report on the International Musician:

I am submitting herewith my report on THE INTERNATIONAL MUSICIAN. As I pre-

viously explained to the Board, the cost of paper continues to rise.

On the coated paper, which will be used exclusively by THE INTERNATIONAL MUSICIAN commencing with the February issue, the price was \$4.90 per hundred at the time of the Convention. The paper which we bought and which was used in November and will be used again starting in February cost \$5.15 per hundred. We have enough for the February and March issues. In attempting to place a future order on Monday of this week, the paper company would not quote us any price whatsoever, stating that we could expect to pay anything from \$5.30 to \$5.60 per hundred at the time of delivery.

On the flat bond paper used for letter-heads, proceedings, etc., the price has increased so far from \$5.30 to \$5.65 per hundred. We can secure no quotations for future delivery.

I am therefore suggesting that our advertising rates be increased as follows: Basic rate will be \$6.00 per column inch. On contracts the following discounts will be allowed:

- 36 inches. An additional 5% is allowed. Net rate reduced to \$5.70 per inch.
- 60 inches. An additional 7 1/2% is allowed. Net rate reduced to \$5.55 per inch.
- 120 inches. An additional 10% is allowed. Net rate reduced to \$5.40 per inch.
- 180 inches. An additional 15% is allowed. Net rate reduced to \$5.10 per inch.
- 360 inches. An additional 20% is allowed. Net rate reduced to \$4.80 per inch.
- 540 inches. An additional 25% is allowed. Net rate reduced to \$4.50 per inch.
- 720 inches. An additional 30% is allowed. Net rate reduced to \$4.20 per inch.

On all the above net rates a 5% discount for cash if paid within fifteen (15) days.

This cash discount will constitute an increase of 70 cents per inch on those who buy single insertions or less than 36 inches per year. The increase on contracted rates will range from 66 cents per inch increase on a 36-inch contract down to 49 cents an inch increase for a 720-inch contract. I have consulted with an experienced advertising man who operates a large agency, and he feels that the increase is justified and should not materially affect the total amount of advertising sold by THE INTERNATIONAL MUSICIAN.

At the same time, at the request of Superintendent O'Neal, I am laying before you the matter of a small hand-fed press. We print business cards for the officers and representatives of the Federation, as well as business cards and membership cards for a great number of locals. Mr. O'Neal states that the time lost in making up on the automatic press is a source of material loss to THE INTERNATIONAL MUSICIAN.

He shopped around and found that he could buy a good second-hand press that sells for \$600 for the sum of about \$185. At his suggestion, I am requesting that you authorize me to expend this small amount in order to alleviate congestion in the press room.

As to our advertising, we have been successful in increasing the average monthly total by about 100 inches. Between 250 and 300 inches used to be an excellent month; now we consider a month with anything less than 350 inches poor.

However, this increase has made it necessary for us to run 32 pages more often than 24. The additional cost of eight pages is about \$800. One hundred additional inches of advertising nets us about \$400. This, therefore, is not entirely a profitable arrangement. I have not run a Band Concert page for three months. Every month that we leave out any item we immediately receive letters of protest from our local unions. This applies to everything from Name Bands to Symphony Orchestras.

I only cite these difficulties to show you that our problem may not be entirely solved. I cannot foretell the entire result until the end of the fiscal year. We have a better journal and, if it had not been for the rising cost of labor and material, would have undoubtedly been able to go through the year with a fair profit.

My opinion at the present time is that at the end of this fiscal year we will be on one side or the other only by a slender margin.

Respectfully submitted, FRED W. BIRNBACH, Secretary, A. F. of M.

Upon motion, the report is accepted and the recommendations contained therein are concurred in by the Board.

Case No. 575, 1939-40: Charges preferred by Local 579, Jackson, Miss., against Alfred L. Setaro, Secretary of Local 261, Vicksburg, Miss., for alleged violations of the laws of the A. F. of M. is considered.

Upon motion, the charges are sustained, the Local is found guilty, reprimanded and warned against a repetition of the offense.

H. Leopold Spitalny of N. B. C. appears before the Board in regard to a proposed South American tour of the N. B. C. Symphony Orchestra under Maestro Arturo Toscanini.

He explains the fact that the proposed tour has been revived at the request of authorities of the government in the interests of better relationship between the United States and the democracies of South America. He requests that the prices and conditions be modified so as to make the trip possible.

The matter is left in the hands of the President to handle in line with the opinion of the Board.

The recommendations of the WPA Committee are considered.

The Board authorizes the President to appoint a committee to carry on the work.

The Chairman appoints the following committee: Harry J. Steeper, Rex Riccardi, Vincent Castronovo.

The Board authorizes the President to appoint a special representative to go to Washington and spend full time in the interests of the musicians on WPA projects.

The Board considers a request from Leopold Stokowski for permission to make phonograph records from the Disney Symphony Film Recording.

The matter is referred to the President with full power to act.

The National Youth Administration Orchestra tour is discussed and referred to the President.

Matter of claims allowed against the Mayfair Club, Tulsa, Okla., are considered.

The Board, upon motion, does not reopen the case.

Case No. 591, 1939-40: Charges preferred against member Ted Black of Local 802, New York, N. Y., for making a private settlement with Fred M. Moll in the matter involving a claim allowed against Moll in favor of Black is considered. Upon motion, Black is found guilty and a fine of \$25.00 is imposed.

A communication from Henry C. Montgomery of Wabash College requesting permission for members to render free services in return for transportation to Europe is read and considered.

The Board does not concur in the request as it would establish a dangerous precedent.

The Board considers a request for a contribution for the Finnish Relief Fund.

On motion, a donation of \$500.00 is made.

A circular letter to be sent to all Locals asking them to lend all possible assistance.

The Board adjourns until Tuesday at 10:00 A. M.

Hotel Everglades, Miami, Florida, January 23, 1940.

President Weber calls the meeting to order at 10:00 A. M.

The Social Security Tax ruling in Cincinnati, Ohio, is again discussed.

The matter is laid over for further investigation.

The position of the Federation in regard to members' performing rights is discussed at length.

The Board considers Case No. 584: Claim of member Barry Winton against member Meyer Davis as well as request for permission to cancel his agreement with him.

Upon motion, the case is dismissed.

The Board considers a request of Jack Maggard for reconsideration of the claims of members Teddie O. Craig, Ernie Figueroa, Bob Lanier, Odie Neal, Rodman Smith, Don Sussman, Jack Warren and Robert Thilman allowed against him in Case No. 835, 1938-39.

The case is reopened.

The Board reaffirms its former decision.

The Board considers a request of Local 94, Tulsa, Okla., to have the \$500.00 fine imposed upon Lonis Connor of Local 34, Kansas City, Mo., either set aside or held in abeyance.

The Board directs Connor to pay an amount to bring his payment up to \$100.00, the balance to be then held in abeyance pending future department. Amount already paid to be credited to this amount.

The Board considers a request from Keene, N. H., Bellows Falls and Brattleboro, Vt., for a charter.

The matter is laid over, to give Nashua Local an opportunity to submit its comment.

The Board adjourns until Wednesday at 10:00 A. M.

Transfers deposited: Frank Marwell, 297; Louis Auguste, 94; Monte Maize, 116; Neal Spaulding, 6; Bernard J. Hanchak, 66.

Transfers cancelled: Ralph Piper, 357; Robert L. Mills, 84.

Transfers issued: W. L. Benson, J. F. Statham, Woodrow W. Wood, Lewis W. Myers, Mrs. Pearl Perkins, Fred R. Loveland, Wallace M. Hooker, Floyd Payne, M. E. Winburn, Paul Jensen, Coble C. Parker.

LOCAL NO. 376, EASTON, PA. New member: Robert L. Levins.

LOCAL NO. 396, GREELEY, COLO. New members: Edith Foster, Clara Welsh, Lenore Skinner.

LOCAL NO. 408, BIRDEFORD, MAINE New members: Wilfrid Sherwood, Pauline J. Bangs, Mildred N. Clark, Clifford E. Hanson.

LOCAL NO. 411, BETHLEHEM, PA. Officers for 1940: President, Edwin N. Yelley; Vice-President, Ernest Chesman; Secretary, Edward F. Miller; Treasurer, Claude M. Stauffer; Sergeant-at-Arms, Lewis Jashemski; Executive Board: Ernest O. Gerlach, Louis Goodman, Wm. George Miller, Charles A. Scholl, Russell Shaffer; Examining Board: Claude M. Stauffer, Ernest O. Gerlach, Ernest Chesman.

LOCAL NO. 422, BEAVER DAM, WIS. Change in officers: President, Alvin Kafanski. New members: Willard Schmelzing, John Witt, Edward Franz, Herbert Fischer, Richard Holton, William Knoll, Jr., Harold Fischer, Alfred E. Hanson.

LOCAL NO. 423, NAMP, IDAHO New member: Leonard Bowles.

LOCAL NO. 432, BRISTOL, CONN. Change in officers: Secretary, H. R. Phoenix.

LOCAL NO. 448, HANNIBAL, MO. Delegate to convention: Carl F. Hamilton.

LOCAL NO. 452, PITTSBURG, KAN. Officers for 1940: President, Ab. Bell; Vice-President, Joe Caserio; Secretary, Espartero Mannoni; Treasurer, Kenneth Blazer; Sergeant-at-Arms, Eddie Strickler.

LOCAL NO. 453, WINONA, MINN. Officers for 1940: President, Robert Schuch; Vice-President, Fred Heyer; Secretary-Treasurer, Max Lewis; Business Agent, Leo Ulbrich; Board: H. D. Cory, Fred Heyer, Jr., LeRoy Kuhlmann, Robert Lorenz; Sergeant-at-Arms, Gale Hunn.

LOCAL NO. 456, SHAMOKIN, PA. Officers for 1940: President, Raymond I. Kelm; Vice-President, Leon Edwards; Secretary, Kelly Borggetti; Treasurer, Ralph A. Fenski; Sergeant-at-Arms, Robert W. Helander; Executive Board: Gordon Thompson, John McLaughlin, Albert Carsto.

LOCAL NO. 457, ATTLEBORO, MASS. Officers for 1940-41: President, Norman Elstree; Vice-President and Business Agent, Fred B. Meyer; Secretary, Treasurer, John L. Conniff; Sergeant-at-Arms, Jos. B. Woodward; Board of Directors: Leslie R. Palmer, Lester Lake, Albert R. Johnson.

LOCAL NO. 471, PITTSBURGH, PA. Officers for 1940: President, Henry J. Jackson; Vice-President, Claude E. Fisher; Secretary-Treasurer, Helander; Board of Directors: LeRoy Brown, William H. Payne, Joe Porter.

LOCAL NO. 476, VANDERGRIFT, PA. New members: Dominic Ambrose, James Zeno, James Hines.

LOCAL NO. 477, MANKATO, MINN. Officers for 1940: President, Francis L. Crowley; Vice-President, R. C. Sandon; Secretary-Treasurer, L. C. Haskell; Executive Board: Harold Case, Guy Flanagan; Sergeant-at-Arms, Harry Loucks.

LOCAL NO. 481, BEMIDJI, MINN. Officers for 1940: President, M. M. Dixon; Vice-President, E. H. Martin; Secretary-Treasurer, Emil Negri; Board of Directors: Oscar Baney, Al. Lortie, Chic Davis, Elmer Pembie, Leo Howley.

LOCAL NO. 484, CHESTER, PA. Officers for 1940: President, J. Wharton Gootee; Vice-President, Melvin Janner; Secretary, Louis Rosenberg; Treasurer, Simon Krudo, Jr.; Sergeant-at-Arms, Edward Grueninger; Business Agent, Robert Keel; Executive Board: Fred Adolis, Aaron Beyer, Robert Barclay, Walter Bates, Jack Cotter, Edward Dannaker, Joseph Earnshaw, Lee Maystir, William Morris, LeRoy Van Belter; delegates to Central Labor Union: Robert Barclay, William Bewarick, Romeo Cella, Michael Kowalchuk, William Morris.

LOCAL NO. 488, MISSOULA, MONT. Officers for 1940: President, Louis A. Rohelau; Vice-President, Elder Violette; Secretary-Treasurer, James Greg; Sergeant-at-Arms, Louis Hayhurst; Trustees: Paul Cyr, William Greiner, Charles Zadra.

LOCAL NO. 498, MIDDLETOWN, CONN. Officers for 1940: President, T. J. Sheedy; Vice-President, H. B. LeVaughn; Secretary, H. K. Leonard; Treasurer, George Wright; Sergeant-at-Arms, Arthur Scranon; Executive Board: Howard A. Parsons, Arthur A. Leonard.

LOCAL NO. 501, WALLA, WALLA, WASH. New member: Paul Olson.

LOCAL NO. 507, FAIRMONT, W. VA. New members: Debs Mayr, Robert J. O'Connor.

LOCAL NO. 508, CANONSBURG, PA. Officers for 1940: President, Nick White; Secretary, Arthur Daley; Treasurer, David Campbell.

LOCAL NO. 510, SAN LEANDRO, CALIF. New member: Tony Farlo.

LOCAL NO. 518, NEW ULM, MINN. Officers for 1940: President, Raymond Leander; Vice-President, Wm. J. Brown; Secretary, Leander Dauer; financial secretary-treasurer, Trustees, Bies Corlie, Danier Emil, Meidil Raymond, Arndt Grotes, Woratschka Willard.

LOCAL NO. 536, ST. CLOUD, MINN. Officers for 1940: President, Louie Geris; Vice-President, Ed. Schuster; Treasurer, Otto Friebe; Secretary, Dan B. Freedman.

LOCAL NO. 541, NAPA, CALIF. Withdrawing: Harold F. Kean, McLaughlin, Robert C. Brun, Charles Martin, Ernest Everett, Benton S. Meyer, Howard Netens, M. E. Ransford.

LOCAL NO. 546, KNOXVILLE, TENN. Officers for 1940: President, Maynard Baird; Vice-President, E. L. Bishop; Secretary, E. J. Smith; Treasurer, C. C. Cottrell; Executive Board: Dave Durham, Dave Wright, John Sample, Harry Nides, Neal Hall.

LOCAL NO. 554, LEXINGTON, KY. Officers for 1940: President, Turner W. Greeg; Vice-President, Walter (Pack) Humphrey; Treasurer, William B. Griffin; Secretary, Carlton Moore; Board of Directors: Mrs. Margaret Drummond, Robert Walker, Oscar Wisner, Claude J. Coon, Virgil Langefelter, John A. Bitterman.

LOCAL NO. 557, FREELAND, PA. Change in officers: President, Allen Felst.

LOCAL NO. 561, ALLENTOWN, PA. Change of officer: Secretary, Ralph A. Daubert.

LOCAL NO. 566, WINDSOR, ONT., CANADA Officers for 1940: President, Thos. M. Crowley; Business Representative, Stanley Grog; Secretary-Treasurer, E. M. Agnew, Jr.

LOCAL NO. 571, HALIFAX, N. S. CANADA New members: Hugh MacDonald, Elizabeth Webber, R. Ernest Morley, Arne Benson, Willy Haines.

LOCAL NO. 574, BOONE, IOWA Officers for 1940: President, Leon DeFrance; Vice-President, Elaine Reed; Secretary, Mrs. Mae Reed; Treasurer, Marlin Stout; Business Agent, E. S. Reed.

LOCAL NO. 580, CLARKSBURG, W. VA. Officers for 1940: President, Oscar J. Mell; Vice-President, W. Herbert Fox; Recording Secretary, Frank L. Zellar; financial secretary-treasurer, Corbin G. Hannah; Sergeant-at-Arms, H. Lukic; Board of Directors: Wm. S. Toie, Earl Morrison, Muri Morrison, John Born, John Orr.

LOCAL NO. 582, EL DORADO, ARK. Officers for 1940: President, Rodney Smith; Vice-President, C. W. Duesett; Treasurer, Lonnie Pope; Board: Billie Holmes, J. C. Erwin.

LOCAL NO. 586, PHOENIX, ARIZ. Officers for 1940: President, James H. Hart; Vice-President, P. F. (Pinky) Bancroft; Secretary, John R. Quirk; Treasurer, F. H. Rodrick; Trustees: Charles J. Hess, Dave Frank, Anthony Soda.

LOCAL NO. 589, COLUMBUS, OHIO Officers for 1940: President, S. M. Huffman; Vice-President, C. W. Shelton; Secretary, Ernest G. Wilson; Executive Board: Pete France, Earl Hood, S. P. White.

LOCAL NO. 593, SAULTE STE. MARIE, MICH. New member: Robert Calder.

LOCAL NO. 592, ST. PETER, MINN. Officers for 1940: President, Ernest J. Gustafson; Vice-President, H. B. Seltzer; Secretary-Treasurer, Mrs. E. J. Paquette; Trustees: Curtis Levenson, Mark Schoed.

LOCAL NO. 599, NORTH PLATTE, NEB. Officers for 1940: W. H. Copeland, president; Elmer Pease, vice-president; Edward Weeks, secretary-treasurer; Harry Hart, A. L. Bonner, V. Beck, board members.

LOCAL NO. 602, ST. PETER, MINN. Officers for 1940: President, Ernest J. Gustafson; Vice-President, H. B. Seltzer; Secretary-Treasurer, Mrs. E. J. Paquette; Trustees: Curtis Levenson, Mark Schoed.

LOCAL NO. 609, LEWISHTON, PA. Officers for 1940: President, Alfred Frensch; Vice-President, Rollin Fritzinger; Secretary-Treasurer, Bert N. Matern; Sergeant-at-Arms, Claude Hay; Executive Board: Harold Oswald, William Hummel, John Matern, Carl Boyer, John Hotsko.

LOCAL NO. 681, ATLANTIC CITY, N. J. New members: Henry Ollis, Samuel Lala, Frank C. C. Gasparro.

LOCAL NO. 683, ESOANABA, MICH. Officers for 1940: President, Chas. Morton; Vice-President, Robert LeBlanc; Secretary, W. D. (Pete) Ladouceur; Treasurer, Ray Richards; Business Agent, Cal Dousk; Sergeant-at-Arms, Marvin Kitchner.

LOCAL NO. 685, MOUNT VERNON, N. Y. Transfer withdrawn: Chester Ball, 47.

Smith, Kenneth Wallace, Frank Shepard, Godfrey Spombeck, Dean Brooks, Jimmy Brown, Bill Earle, Jim Knox, Wilson Flemming, Forest Miles, Lyle Samples, all 512; Dave Haun, Gunnar Sorenson, LeRoy Payne, Dale Nichols, Eddy Garner, John Rolek, Evert Sorenson, Ken Fery, Harold Brehm, Dick Forsche, Wayne Schaefer, all 463.

LOCAL NO. 616, WISCONSIN RAPIDS, WIS. Officers for 1940: President, Emil Beck; Vice-President, Aug. Berger; Secretary-Treasurer, D. Lopicke.

LOCAL NO. 612, HIBBING, MINN. Officers for 1940: Harold A. Horn, president; Harry R. Johnson, vice-president; Nick J. Berklisch, secretary-treasurer; Oscar Widstrand, Harry O. Steffen, Carl Mitovich, Bert Passeri, executive board; James F. Thompson, sergeant-at-arms; Theodore Pasovnik, Roger C. Palm.

LOCAL NO. 620, JOPLIN, MO. Transfers deposited: Clyde Balchun, 31; David Stout, 301; Maurice Fortin, Clifford White, both 288; Seymour Davis, 534; Harold Sampson, 331; Jerry Bredow, 34.

LOCAL NO. 629, WAUPACA, WIS. Change in officers: Lloyd Matheson, president. Transfer member: Victor Miller, 8.

LOCAL NO. 635, CLOQUET, MINN. Officers for 1940: Herbert Peltier, president; Walter Hanbeck, vice-president; John Niemi, Jr., secretary-treasurer.

LOCAL NO. 639, JACKSON, TENN. Officers for 1940: President, Charles McMullin; Vice-President, James Allen; Secretary, Preston Oker; Treasurer, Francis McConat; Board: Preston Oker, Charles Baker, Billy Lester, Dorothy Sumner.

LOCAL NO. 641, WILMINGTON, DEL. Change in officers: Vice-President, Herman Williams.

LOCAL NO. 643, MOBERLY, MO. Transfer issued: E. E. Harrison, Jr.

LOCAL NO. 646, OGONTO FALLS, WIS. All present officers re-elected for 1940.

LOCAL NO. 651, CARROLL, IOWA Transfer deposited and withdrawn: Harley Anderson, 254.

LOCAL NO. 652, MODESTO, CALIF. New members: James Howard, Robert Caywood, Don Lima, Martin Gollindar, Horton Kerket, Terry Thomson, Eugene Torvin, Glen Stacey, Eugene Clifford, Gerald Boglin.

LOCAL NO. 655, MIAMI, FLA. New members: Vincent J. Spaggiola, Ethel S. Smith, Arthur A. Willinger, Kenneth Kye, Rex Adkins, Peter A. Buonconsiglio, Rosel Strahlheim, Norman S. Manning, Richard Des, Harold E. Manning, John D. Smith, George F. Norman, John Hanick, Gerald M. Alfonso.

LOCAL NO. 659, COLUMBUS, OHIO Officers for 1940: President, S. M. Huffman; Vice-President, C. W. Shelton; Secretary, Ernest G. Wilson; Executive Board: Pete France, Earl Hood, S. P. White.

LOCAL NO. 681, ATLANTIC CITY, N. J. New members: Henry Ollis, Samuel Lala, Frank C. C. Gasparro.

LOCAL NO. 683, ESOANABA, MICH. Officers for 1940: President, Chas. Morton; Vice-President, Robert LeBlanc; Secretary, W. D. (Pete) Ladouceur; Treasurer, Ray Richards; Business Agent, Cal Dousk; Sergeant-at-Arms, Marvin Kitchner.

LOCAL NO. 685, MOUNT VERNON, N. Y. Transfer withdrawn: Chester Ball, 47.

LOCAL NO. 691, ASHLAND, KY. Officers for 1940: President, Jack Hassel; Vice-President, Wilbur Hammon; Secretary, Jack A. Hutton; Treasurer, Clyde R. Levi; Sergeant-at-Arms, James Riffe; Executive Board: Raleigh Caudill, Harold Hubert, James Riffe; delegate to convention: Clyde R. Levi; alternate, Jack J. Hutton; delegate to Tri-State, Jack Hassel.

LOCAL NO. 717, EAST ST. LOUIS, ILL. Officers for 1940: Louis Bierck, president; A. Zelis, vice-president; Wm. Schwim, treasurer; Edw. J. Lezau, recording secretary; H. E. Radel, financial secretary; A. J. Szymanski, secretary-at-arms; H. Selis, W. Stalder, H. J. F. trustees; Steve West, Steve Woodruff, executive board.

LOCAL NO. 746, PLAINFIELD, N. J. Officers for 1940: President, Arthur Ostrand; Vice-President, Charles Barrows; Sergeant-at-Arms, Fred Ruge; Financial Secretary, Louis Claus; Recording Secretary, Wm. Belleuque; Treasurer, Arthur Bruet; Trustees, Harry Hamford, Paul Nelson, Ed. Van Nest; Board of Directors: Wilbur Braco, Jack Berry, Charles Clark, Wm. Uland, new members: Allan Crain, Michael Dubas, Wm. Uland. Resigned: Robert Miller.

LOCAL NO. 764, VINCENNES, IND. Officers for 1940: President, George Legros; First Vice-President, Joe Ertel; Second Vice-President, Fredling Tolbert; Secretary, Rene Valley; Treasurer, O. L. Dunn; Executive Board: Joe Ertel, Ed. Ertel, Guy Orcutt.

LOCAL NO. 766, AUSTIN, MINN. Traveling members: Bobby Griggs, Bob Ziem, Benny Bentfield, Don Auman, Dale Anderson, Bob Held, Fred Brecklin, Floyd Zorn, John Driscoll, Byron Jones, Dave Perdue, Al. Colum, all 230; Lloyd Bennett, Frank Evans, Charles Hughes, Don Schragow, Fred Mills, Leta Meryman, Guy Healy, all 477; Kenneth Orrel, 551; Lee Hugs, 477; Dan Hammond, 230; Bud Hawkins, 567; John Glaser, Paul Hostetter, Fred Baranag, Roy Souder, Dale Auman, Sam Thompson, Sweden Wagner, Karl Arer, all 477; Larry Glaser, 567; Neil Glaser, 738; Adriat Moore, 441; Delmar Bowers, 510; Leo Pieper, Clark Hodgson, both 255; Pee Wunt, 382; Bernard Shad, 255; Elmer Humber, 70; Franny Harbin, 114; Laurel Brown, Lee Carter, Harold Leasure, Harry Hanson, Albert Robert Anderson, Art Pray, both 382; Owen Larson, 530; Hermo Cole, 230; Jack Timney, 10; Wendall Carlson, 254; Gordon Smith, 693; Eddie Magnus, 230; Russ Drain, 79; Russ Abshaw, 463; Earl Luce, 477; Woodard Garret, 463; MacQuatters, Ralph Neville, Earl Tuttle, Wayne Fringle, all 230; Harry Minter, 197; Lynn Kerns, Gordon Cole, Frank Van, Merle Malherk, George McDonald, Roger Lee, Bill Schlicker, all 477; Eugene H. Woodard, 463; Leonard Fear, 289; Ray Friday, 337; W. L. Don, Lawson, 64; N. U. Reinhart, Claude Lee Duc, both 337; George Shebeck, 75; Alvin Outter, 334; Lawrence Arthur, 129; Zeta Hartzgard, 56; Olan Atherton, Glenn Yonker, 201; Frank Crenshaw, 201; Herbert Hendit, 184; W. A. Schmidt, Leonard Wolf, Arthur Meuser, Len Orion, Shirley Hahn, Joe Scheld, Fred Rysh, all 567; Tiny Little, Larry Hayes, John Norstork, Kinney Knowles, Herbie Lass, Gene Astor, Cliff Beard, all 477; Howard G. Hartz, 477; Doug Velline, Steve McCouley, both 230; Paul Royce, 567.

LOCAL NO. 771, TUCSON, ARIZ. New members: W. R. Barron, Ed. Carroll, Robert Elias, Transfers issued: James Whittle, Jimmie Fox, Andy White.

LOCAL NO. 798, TAYLORVILLE, ILL. Officers for 1940: President, Amos M. Pinkerton; Vice-President, Frank J. Hill; Secretary-Treasurer, John W. Bond; Business Agent, Fred Woodard; Sergeant-at-Arms, Clifford W. Burnham; Trustees: Robert King, Ernest Malcor, Joe Layzell, Joe Smith.

LOCAL NO. 802, NEW YORK, N. Y. New members: Stanley Adkins, Leslie Alpar, Paul Anthony, Fred Atterberg, Leo A. Haisan, Fred B. L. J. Hagan, Peter Heck, Martin P. Belme, Elizabeth Beth, Victor Bes, Alfred Bohrer, Harry C. Bileau, George Boomer, Leo Braun, Audley Burns, Don Cameron, Vincent Carbone, Joseph J. Catalano, Albert Chacon, Louis Chalkin, Christopher Columbus, Benjamin Corbino, Harry J. Corey, Larry Corbett, Tom Dean, John Dina, Peter Dina, Sam Dina, Albert M. Drotting, Harry Eckhardt, Oliver Eder, Ed. Eisenberg, Peter Eimberg, Charles Pittipaldi, Frank Frey, Joseph Catalano, Jr., Austin Gardner, Ernest Geffron, Joseph Giliotti, Joseph Guidice, Ernest Goldner, Elck Goldstein, John L. Gonzales, Leon W. Graf, Frank Gusto, Johanna Harris, William H. Hesney, Luther Hennessy, Edward Hinch, Fred Hines, Edward Hines, W. H. Johnston, Jerome H. Kanner, John Nelson Keller, Eugene Kirach, Joseph Laperberg, Charles Lee, Frank Leightman, Harry Levinson, Arthur Lief, Howard Lind, John Lutz, Joseph Malla, Alfred J. Jastak, Edward J. Marcus, Gerald Marks, Frank Martinez, Charles McKinnon, William J. McLaughlin, Lawrence J. Medina, Fred Meins, Albert Millan, Hugo Monaco, Russ Montana, William J. Lupo, 464; Dominic Negri, Fred Noyes, Michael C. Parenti, Harold Polakoff, Fred Sauer, Edward J. Rogers, Hamires, Sidney Rosenberg, Herbert Richter, Clifford J. Rodgers, Johnny Rodriguez, Josef Roisman, Charlotte Rosen, Michael Salvator, Salvatore Sammaritano, Harry B. Stern, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 806, NEW YORK, N. Y. Transfers deposited: Peter Alcaros, Salvador Armenta, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 808, NEW YORK, N. Y. Transfers deposited: Peter Alcaros, Salvador Armenta, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 809, NEW YORK, N. Y. Transfers deposited: Peter Alcaros, Salvador Armenta, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 810, NEW YORK, N. Y. Transfers deposited: Peter Alcaros, Salvador Armenta, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 811, NEW YORK, N. Y. Transfers deposited: Peter Alcaros, Salvador Armenta, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 812, NEW YORK, N. Y. Transfers deposited: Peter Alcaros, Salvador Armenta, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 813, NEW YORK, N. Y. Transfers deposited: Peter Alcaros, Salvador Armenta, Fred Austin, 255; Harold Beyer, Chester Danforth, both 4; Nacho Baranco, 47; Wallace Biack, 47; Tommy Blue, 4; Alonzo Bosan, 208; Stanley Bridges, 47; Robert A. Brobst, Ribard L. Brobst, both 561; Thomas Cauder, 42; Louis Castellano, 47; Henderson Chambers, 815; Eduardo Chavez, 47; Wm. C. Edwards, 47; Francisco Escalante, 47; Jules Fastof, 10; Raymond Golden, 140; Harry Gordon, 10; Albert Gougeon, Thomas J. Gougeon, 63; Frank C. Guerrero, 47; Mary Heine, 45; Everett Hodge, 47; Adelbert Hoffman, 47; George H. Hovary, 4; James P. Hopkins, 208; Wm. H. Jackson, 601; Tommy S. Knowles, 257; Frank T. Kruse, 4; Shirley Lindsey, 47; J. P. Linsmeier, 10; Mansell McKelip, 630; Russell Millar, 4; Robert Miller, 60; August Modis, Eugene M. Moran, Wheeler Moran, 589; Bill Morgan, 47; Fred L. Morris, 47; Joe Nardini, Bill Noonan, both 47; Wm. J. Notini, 83; Eugene A. Osterberg, Norman M. Perrin, both 10; Charles Peltier, 47; Dominic Ranieri, 78; Lois D. Reid, 83; Tony Rhee, Homer Rhoads, D. E. Richardson, 47; Fred R. Runyan, Wayne Sachs, Alfonso Sanchez, all 47; James Ryan, 55; Willis Searfoss, 57; Emils Simon, 161; Joe Spruce, 4; Rosario Spagnolo, 492; Lloyd Springer, 587; Henry Valente, 198; Andrew White, 47; Fred White, 587.

LOCAL NO. 814, NEW YORK

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway Everett Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Rensselaer, N. Y. Guards Band, The, Boyertown, Pa. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. High School Band, Mattoon, Illinois. Judge, F.I. and His Band (Francis Judge), Middletown, N. Y. Lehigh German Band, Allentown, Pa. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Sokol Band, Cleveland, Ohio. Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburgh, Pa. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green-River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Rite O Wa Gardens, Mr. and Mrs. E. L. Fresh, Proprietors, Ottumwa, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. West Side Park, Rochester, Iowa. Woodcliff Park, Poughkeepsie, N. Y. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Torg, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Bortz, Al, Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarks, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Cazenovia, Wis. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H. French, Bud, and His Orchestra, Springfield, Ohio.

Gilbert, Ten'Brook, and His Orchestra, New Brunswick, N. J. Gindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Goulder, Rene, Orchestra, Wichita, Kan. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hayes, Mart, Orchestra, Baraboo, Wis. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra, La Folie Brothers Orchestra, Poughkeepsie, N. Y. Lattanzi, Moze, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Losey, Frank O., Jr., and His Orchestra, San Diego, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. O'Brien's Del. Collegians, San Luis Obispo, Calif. Oliver, Al, and His Hawaiians, Edmonton, Alb., Canada. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Verthein, Arthur, Orchestra, Ableman, Wis. Williams' Orchestra, Mt. Pleasant, Iowa. Zembruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA: Birmingham: Sellers, Stan. GADSDEN: Gadsden High School Auditorium. MOBILE: Murphy High School Auditorium. ARIZONA: PHOENIX: Emile's Catering Co. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: Tucson Drive-In Theatre. University of Arizona Auditorium. ARKANSAS: EL DORADO: Shivers, Bob. FORT SMITH: Junior High School. Senior High School. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Oliver, Gene. TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium. CALIFORNIA: ATASCADERO: Dee, Carson, Mgr., Atascadero Lake Hall. CHOWCHILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. HOLLYWOOD: Cohen, M. J. Hanson, Fred. Maggard, Jack. Morton, J. H. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Howard Orchestra Service, W. H. Howard, Manager. Maggard, Jack.

Newcom, Cecil, Promoter. Paonessa, Ralph. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl. MANTECA: Kaiser, Fred. MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares. Fauset, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Blumberg, Lulu Kahn, Ralph. SAN JOSE: Triena, Phillip. STOCKTON: Sharon, C. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. COLORADO: DENVER: Canino's Casino, Tom Canino, Proprietor. Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. Oberfelder, Arthur M. GRAND JUNCTION: Mile Away Ballroom. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnock Ballroom. PUEBLO: Congress Hotel. CONNECTICUT: BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Nixon, C. E., Dance Promoter. NEW LONDON: Palmer Auditorium, Connecticut College for Women. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack. WESTPORT: Longshore Beach and Country Club. DELAWARE: LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." FLORIDA: JACKSONVILLE: Sellers, Stan. LAKE WORTH: Elliott, J. H. MIAMI: Columbus Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, International Restaurant. Hotel Wofford. Naldi, Frank. ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barze, Jack. Huntington Hotel. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School. GEORGIA: SAVANNAH: Armstrong Junior College. Hotel DeSoto Belmen's Club. Lawton Memorial Hall. Savannah High School Auditorium. VALDOSTA: Wilkes, Lamar. IDAHO: BOISE: White City Dance Pavilion. ILLINOIS: AURORA: Rex Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.

CHAMPAIGN: Piper, R. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest. Graham Artists' Bureau. Grey, Milton. Opera Club. Facelli, William V. Pintero, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hille, Kenneth & Fred. I. O. O. F. Temple. Lotta, Bill. Lotta, Chris. Lotta, Sam. March, Art. GALESBURG: Clark, Horace G. HERRIN: Williamson County Fair. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Expositions. OTTAWA: Cotton Club, W. J. Mathes, Manager. PATTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Hammond, W. Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvis, Manager. Vic's Tavern. Vincent, Charles E. Western Catholic Union Roof Garden and Ballroom. ROCK ISLAND: Beauvette Night Club. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STERLING: Flock, R. W. INDIANA: EVANSVILLE: Adams, Frank. Green Lantern Ballroom, Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Highland Country Club. Kane, Jack, Manager, Keith Theatre. Marot Hotel. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNICIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury - Reeder Advertising Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. IOWA: AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Yetmar, George. IOWA CITY: Fowler, Steve. LEWARS: Wagner, L. F., Manager, Whitewave Pavilion.

MARION: Jurgensen, F. H. OELWEIN: Moonlite Pavilion. OTTUMWA: Baker, C. G. ROCHESTER: Casey's Ballroom. Casey, Eugene. Casey, Wm. E. WATERLOO: East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall. West Waterloo High School. KANSAS: HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. Woodman Hall. LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Henry, M. A. Kellams Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. KENTUCKY: HOPKINSVILLE: Steele, Lester. LEXINGTON: Harper, A. C. Montgomery, Garnett Saxton, Verner. Wilson, Sylvester A. LOUISVILLE: Elks' Club. Greyhound Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. LOUISIANA: ABBEVILLE: Roy's Club, Roy LeBlance, Manager. BOSSIER CITY: "41" Club, Hosier & Williams, Props. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. Three Mile Inn, Jack Angel, Prop. NEW ORLEANS: Chez Parea. Coconut Grove. Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farrell, Holland. Tompkins, Jasper, Booking Agent. MAINE: NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor. PORTLAND: Smith, John P. MARYLAND: BALTIMORE: Alber, John J. Carrick, Julian. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Farris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor, Club Astoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). The Summit, J. C. Lipsey, Manager. BETHESDA: Hodges, Edwin A. CUMBERLAND: Cornish, Herbert, Prop., Maryland Hotel. FROSTBURG: Shields, Jim, Promoter. OCEAN CITY: Jackson's, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert. MASSACHUSETTS: BOSTON: Fisher, Samuel. Ford Theatrical Enterprises, Inc. Losses, William. Moore, Emmett. Paladino, Rocky. CHELSEA: Hesse, Fred. DANVERS: Batastini, Eugene. LOWELL: Paradise Ballroom. Porter, R. W. NANTUCKET: Sheppard, J. K.

NEW BEDFORD: Cook School. New Bedford High School Auditorium. SHERBORNE: Bal-A-Lair Ballroom. WALTHAM: Eaton, Frank, Booking Agent. WESTFIELD: Park Square Hotel. MICHIGAN: BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palais Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Berman, S. R. Bommarito, Joe. Bowery Cafe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino, The. Fischer's Alt Heidelberg. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator. GRAND RAPIDS: St. Cecelia Auditorium. LANSING: Hagen, Lester, Manager, Lansing Army. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. MCMILLAN: Bodetto, Clarence, Manager, Jeff's. MEMPHIS: Doran, Francis, Jordan College. NILES: Powell's Cafe. NORWAY: Valencia Ballroom, Louis Zadra, Manager. PINE CITY: Star Pavilion. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. SAGINAW: Delta Sigma Upsilon Fraternity. Fox, Eddie. Sigma Phi Gamma Sorority. MINNESOTA: BRAINERD: Little Pine Resort. CALEDONIA: Elton, Rudy. FAIRMONT: Graham, H. R. FARBIAULT: Blue Moon Lodge, Sherman Fee, Manager. Blue Moon Pavilion, Sherman Fee, Manager. Roberts Lake Resort, Sherman Fee, Manager. GARDEN CITY: Conkling, Harold C. HIBBING: Pitmon, Earl. LUVERNE: Bennett, J. W. NEW ULM: Becker, Jess, Prop., Night-Gear Night Club. MINNEAPOLIS: Borchardt, Charles. OWATONA: Bendorf, Clarence R., Box 452. PIPESTONE: Bobzin, A. E., Manager, Playmor Dance Club. ROCHESTER: Desnoyers & Son. SCANLON: Golden Gate, Thomas George, Manager. ST. PAUL: Fox, S. M. WINONA: Czerwinski, Harry J., Owner, Manhattan Night Club. MISSISSIPPI: Meriden: Junior College of Meriden. Senior High School of Meriden. MISSOURI: JOPLIN: Central High School Auditorium. New Cotton Club, The. Robt. W. Carter, Manager. KANSAS CITY: Fox, S. M. Holm, Maynard G. Kansas City Club. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.

ROLLA: Shubert. ST. JOSEPH: Thomas. ST. LOUIS: Sokol. SOKOL: Smith. AUDI: Aud. BIKESTON: Boyer. BILLINGS: Billing. TAVERT: Taver. HELENA: Chate. MISSOUL: Dishm. MINN: Mint. RONAN: Shamr. FAIRBUR: Bonha. GRAND I: Scott. LINCOLN: Avalo. GARDE: Jew. Johns. Wagn. Lin. Ber. OHAMA: Davis. Omah. Bre. Unite. ing. LAS VE: Apac. ARCOLA: Corri. Whit. ATLANT: Knich. Laros. Savoi. Siffet. St. C. ATLANT: Kais. BLOOM: Brow. CANDE: Walt. CLIFTO: Silbe. Et. GLEN A: Gree. M. IRVING: Club. Phil. LONG: Sha. ba. So. NEWAR: Ang. Blue. Clar. Club. Dev. Mey. N. J. Pat. Rob. Rut. San. Sap. Sky. Ste. Trip. NEW: Blo. M. ORAN: Sch. PATE: De. FLAIR: Fla. PRIN: Lav. TRE: La. WEST: Cor. UNIO: H. UNIO: F. WILL: Be. Cl. ALB: Bl. M. ALB: B. ALB: A. ALB: E. ALB: H. ALB: N. ALB: O. ALB: P. ALB: Q. ALB: R. ALB: S. ALB: T. ALB: U. ALB: V. ALB: W. ALB: X. ALB: Y. ALB: Z.

ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Johnson, Jesse. Sokol Actives Organization. SEDALIA: Smith Cotton High School Auditorium. SKESTON: Boyer, Hubert.

MONTANA: Billings: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. HELENA: Chateau, The. MISSOULA: Dishman, Orin, Prop., New Mint. RONAN: Shamrock.

NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency.

NEVADA: LAS VEGAS: Apache Cocktail Lounge.

NEW JERSEY: ARCOLA: Corriston, Eddie. White, Joseph. ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony. Savoy Bar. Siffer, Michael. St. Charles Hotel. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Walt Whitman Hotel. CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. GLEN GARDNER: Green Hills Inn, Mr. and Mrs. John Sandago. IRVINGTON: Club Windsor. Phillower, H. W. LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough. NEWARK: Angster, Edward. Blue Bird Dance Hall. Clark, Fred R. Club Miami. Devaney, Forest, Prom. Kravant, Norman. Meyers, Jack. N. A. A. C. P. Pat & Don's. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Sapienza, J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna. NEW BRUNSWICK: Block's Grove. Morris Block, Proprietor. ORANGE: Schlessinger, M. S. PATERSON: De Ritter, Hal. PLAINFIELD: Slifer, Michael. PRINCETON: Lawrence, Paul. TRENTON: Laws, Oscar A. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner. Frankie Conway's Tavern, Black Horse Pike. UNION CITY: Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club. WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW MEXICO: ALBUQUERQUE: Blue Ribbon Nite Club. Maertz, Otis.

NEW YORK: ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel. ALBANY: Bradt, John. Flood, Gordon A. ARMONK: Embassy Associates. BALLSTON SPA: Francesco, Tony. Hearn, Gary. BEACON: Neville's Mountainside Farm Grill. Wonderbar, The. BINGHAMTON: Bentley, Bert. BROOKLYN: Hared Productions Corp. BUFFALO: Clore, Wm. R. and Joseph, Operators, Vendome Hotel. Erickson, J. M. German-American Musicians' Association.

Kaplan, Ken., Mgr., Buffalo Swing Club. King Productions Co., Geo. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max. Miller, Robert. Nelson, Art. Shults, E. H. Vendome Hotel. W. & J. Amusement Corp. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. CARTHAGE: Gaffney, Anna, Manager, National Hotel. CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n. ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel. ELMIRA: Goodwin, Madalyn. Rock Springs Dance Pavilion. FISHKILL: Oriental Inn. GLENS FALLS: The Royal Pines, Tony Reed, Proprietor. KIAMESHA LAKE: Mayfair, The. KINGSTON: Yocan Dance Studio, Paul Yocan, Owner. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor. MT. VERNON: Capitol Grill. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Albin, Jack. Benson, Edgar A. Blythe, Arthur, Booking Agent. Dodge, Wendell P. Dyruff, Nicholas. Dwyer, Bill. Gluskin, H. John. Grant & Wadsworth and Casmir, Inc. Harris, Bud. Herk, I. H., Theatrical Promoter. Immerman, George. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Makler, Harry, Manager, Folley Theatre (Brooklyn). Maybohm, Col. Fedor. Miller, James. Moore, Al. Murray, David. New York Coliseum. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity. Radio Station WOV "Right This Way," Carl Reed, Manager. Rosen, Matty. Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Seidner, Charles. Seidner, Chas. E. Shayne, Tony, Promoter. Solomonoff, Henry. Sonkin, James. "SO" Shampoo Company. Wade, Frank. Weinstock, Joe. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration. ONEONTA: Oneonta Post No. 259, American Legion, G. A. Dockstader, Commander. OWEGO: Woodland Palace, Joe Cirotti, Prop.

PORT KENT: Klages, Henry C., Owner, the Mountain View. Poughkeepsie: Poughkeepsie High School Auditorium. PURLING: Clover Club. ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Medwin, Barney. Pulsifer, E. H. Todd Union of University of Rochester and Gymnasium. SCHENECTADY: Maurillo, Anthony. SOUTH FALLSBURG: Plaza Hotel, S. Fliegelman & Sons, Managers. STONE RIDGE: DeGraff, Walter A. SYRACUSE: Horton, Don. Most Holy Rosary Alumni Association. TONAWANDA: Shuman, George, Operator, Hollywood Restaurant. TROY: Circle Inn, Lathams Corner, in jurisdiction of Troy. Lambda Chi Alpha. Phi Kappa. Phi Mu Delta. Phi Kappa Alpha. Pi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega.

UTICA: Moinlioux, Alex. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WHITESBORO: Guido, Lawrence. WINDSOR BEACH: Windsor Dance Hall. LONG ISLAND, N. Y. HICKSVILLE: Seever, Mgr., Hicksville Theatre. LINDENHURST: Fox, Frank W. NORTH CAROLINA: ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President. RALEIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School. New Armory, The. Rendezvous. Washington High School. WILMINGTON: Ocean Terrace Hotel, Mrs. John Snyder, Owner and Mgr., Wrightsville Beach. WINSTON-SALEM: Hill, E. C. Piedmont Park Association Fair. Robert E. Lee Hotel, John Peddycord, Orch. Leader.

NORTH DAKOTA: BISMARCK: Coman, L. R. Coman's Court. GRAND FORKS: Point Pavilion. OHIO: AKRON: Akron Saengerbund. Brady Lake Dance Pavilion. Katz, George, DeLuxe Theatres. Williams, J. P., DeLuxe Theatres. ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren. BRYAN: Thomas, Mort. CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Hartwell Club. Jones, John. Kenyon Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketawah Country Club, Worburton, Manager. Queen City Club, Clemens, Manager. Rainey, Lee. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager. Williamson, Horace G., Manager, Williamson Entertainment Bureau. CLEVELAND: Hanna, Rudolph. Order of Sons of Italy, Grand Lodge of Ohio. Sennes, Frank. Sindelar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Askins, Lane. Askins, Mary. Gyro Grill. DAYTON: Club Ark, John Hornis, Owner. Elb, Dwight. Stapp, Phillip B. Victor Hugo Restaurant. GREENVILLE: Darke County Fair. KENT: Kent State University Freshman Class Dance. Kent State University. Sophomore Class of Kent State University, James Ryback, President. MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Leland Hotel. MARIETTA: Eagles' Lodge. Morris, H. W. MARION: Anderson, Walter. MEDINA: Brandow, Paul. OXFORD: Dayton-Miami Association. Wm. F. Drees, President. PORTSMOUTH: Smith, Phil.

SANDUSKY: Anchor Club, Henry Leitson, Proprietor. Boulevard Sidewalk Cafe, The. Brick Tavern, Homer Roberts, Manager. Burnett, John. Crystal Rock Nite Club, Alva Halt, Operator. Fountain Terrace Nite Club, Alva Halt, Manager. Wonderbar Cafe. SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager. Marshall, J. Operator, Gypsy Village. Prince Hunley Lodge No. 469, A. B. F. O. E. TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Lombard, Edward. OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. TULSA: Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman. Mayfair Club, John Old, Manager. Rainbow Inn. Tate, W. J. OREGON: KLAMATH FALLS: James, A. H. SALEM: Steelhammer, John F. and Carl G. PENNSYLVANIA: ALIQUIPPA: Young Republican Club, Robert Cannon. ALLENTOWN: Chamberlain Enterprises. Conors, Earl. Hoffman - Chamberlain Enterprises. Sedley, Roy. ALTOONA: Wray, Eric. AMBRIDGE: Colonial Inn. BERNVILLE: Snyder, C. L. BETHLEHEM: Rengan, Thomas. BOYERTOWN: Hartman, Robert R. Keystone Fire Co. BRADFORD: Fizzle, Francis A. BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. Puskarich, Tony. CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjacent Picnic Grounds. Reading, Albert A. COLUMBIA: Hardy, Ed. CONNEAUT LAKE: McGuire, T. P. DRAYSBURG: Yaras, Max. DRUMS: Green Gables. ELMHURST: Watro, John, Mgr., Showboat Grill. EMPORIUM: McNarney, W. S. ERIE: Masonic Ballroom and Grill. Oliver, Edward. FRACKVILLE: Casa Loma Hall. FRANKLIN: Rocky Grove High School. GIRARDVILLE: Girardville Hose Co. GLEN LYON: Gronka's Hall. GREENSBURG: Crest Hotel, The. Jacktown Hotel, The. GREENVILLE: Moose Hall and Club. HANBURG: Schlenker's Ballroom. HOMETOWN (Tamaqua): Baldino, Dominic. Gilbert, Lee. HUSTON: Trianon Club, Tom Vlachos, Operator. JACKSONVILLE: Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr. JENKINTOWN: Beaver College. KELAYRES: Condors, Joseph. KULPMONT: Liberty Hall. Neil Rich's Dance Hall. LAKE WINOLA: Frear's Pavilion. LAKEWOOD: Echo Dale Inn, The. Greiner, Thomas. LANCASTER: Farker, A. R. Weinbrom, Joe., Manager, Rocky Springs Park. Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator. LATROBE: Yingling, Charles M. LEBANON: Fishman, Harry K. LEHIGHTON: Reiss, A. Henry. LEWISTOWN: Smith, G. Foster, Proprietor Log Cabin Inn.

MT. CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs. Reichwein's Cafe, Frank Reichwein, Proprietor. NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager. NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor. NEW SALEM: Maher, Margaret. NORRISTOWN: Norristown High School Auditorium. PHILADELPHIA: Arcadia, The International Restaurant. Berg, Phil. Glass, Davey. Hirst, Izzy. Martin, John. Nixon Ballroom. Philadelphia Federation of the Blind. Radio Station WPEN Stone, Thomas. Swing Club, Messrs. Walter Finacey and Thos. Moyle. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. Willner, Mr. and Mrs. Max. Zeldt, Mr., Hart's Beauty Culture School. PITTSBURGH: Bland's Night Club. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matesic, Frank. New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. POTTSVILLE: Paul's Tap Room and Grille, Paul Davis, Proprietor. QUAKERTOWN: Bucks County Fair. RIDGWAY: Benigni, Silvio. Liberty Hall. SHANOKIN: Boback, John. Shamokin Moose Lodge Grill. St. Stephen's Ballroom. SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George. SHENANDOAH: Ritz Cafe. STONY CREEK MILLS: Eagles' Mountain Home. SUNBURY: Sober, Melvin A. TANNIMENT: Camp Tanniment. UNIONTOWN: Maher, Margaret. UPPER DARBY: Abmeyer, Gustave K. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WEST ELIZABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James. WILLIAMSPORT: Moose Club. WYOMISSING: Lunine, Samuel M. YATESVILLE: Bianco, Joseph, Operator, Club Mayfair. YORK: Weinbrom, Joe. RHODE ISLAND: NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers. PROVIDENCE: Bangor, Rubes. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, Al. WARWICK: D'Antuono, Mike. Hollywood Casino. WOONSOCKET: Kornstein, Thomas. SOUTH CAROLINA: CHARLESTON: Hamilton, E. A. and James. GREENVILLE: Allen, E. W. Fields, Charles B. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium. ROCK HILLS: Rolax, Kid. Wright, Wilford. SPARTANBURG: Spartanburg County Fair Association. SOUTH DAKOTA: BERSFORD: Muhlenkott, Mike. LEBANON: Schneider, Joseph M. SIOUX FALLS: Plaza (Night Club). Yellow Lantern. TRIPP: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club. TENNESSEE: BRENTWOOD: Palms Night Club. BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Duddy, Nathan. Reeves, Harry A. JACKSON: Clark, Dave.

JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. KNOXVILLE: Tower Hall Supper Club. MEMPHIS: Atkinson, Elmer. Avery, W. H. Hubert, Maurice. NASHVILLE: Carter, Robert T. Connors, C. V. Eakle, J. C. Scottish Rite Temple. TEXAS: ABILENE: Sphinx Club. AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Rowlett, Henry. BRECKENRIDGE: Breckenridge High School Auditorium. CLARKSVILLE: Dickson, Robert G. CORPUS CHRISTI: Club Plantation, Bill Wagner, Operator. Club Sundown, Bill Wagner, Operator. DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club. DENTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium. FORT WORTH: Bowers, J. W. Carnahan, Robert, Owner. Show Boat, Lake Worth. Merritt, Morris John. Plantation Club. FREDERICKSBURG: Hilltop Night Club. GALVESTON: Page, Alex. Purple Circle Social Club. HARLINGEN: Municipal Auditorium. HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigsby, J. B. Lamantia, A. Merritt, Morris John. Orchestra Service of America. Pazner, Hanek, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado. PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club, V. B. Berwick, Manager. RANGER: Ranger Recreation Building. SAN ANTONIO: Shadowland Night Club. TEXARKANA: Gant, Arthur. Marshall, Eugene. Texarkana, Texas, High School Auditorium. WACO: Williams, J. R. WICHITA FALLS: Hyatt, Roy C. Malone, Eddie, Operator, Klub Trocadero. UTAH: SALT LAKE CITY: Allan, George A. Hotel Utah. Cromar, Jack, alias Little Jack Horner. VIRGINIA: ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club. BLACKSBURG: V. P. I. Auditorium. DANVILLE: City Auditorium. HOPWELL: Hopewell Cotillion Club. LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager. NEWPORT NEWS: Newport News High School Auditorium. NORFOLK: Club 500, F. D. Wakley, Manager. DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president. NORTON: Pegram, Mrs. Erma. PETERSBURG: Royal Lodge of Elks. RICHMOND: Julian's Ballroom. Wm. Byrd Hotel. ROANOKE: Lakeside Swimming Club & Amusement Park. Mill Mountain Ballroom, A. R. Rorer, Manager. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino. SOUTH WASHINGTON: Riviera Club. VIRGINIA BEACH: Gardner Hotel. Links Club. Village Barn. WASHINGTON: SEATTLE: Meany Hall. West States Circus. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA
BLUEFIELD: Florence, C. A.
CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager. Gypsy Village. Lee Hotel. White, R. L., Capitol Booking Agency.
FAIRMONT: Carpenter, Samuel H.
HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters, Marathon Dances.
MORGANTOWN: American Legion Armory. Elks' Club.
PARKERSBURG: Club Nightingale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor.
WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.

WISCONSIN
ANTIGO: Langlade County Fair Grounds & Fair Association.
APPLETON: Apple Creek Dance Hall, Sheldon Stammer, Mgr., Eagles' Lodge Huntz, Frank Konzelman, E. Miller, Earl.
ARCADIA: Schade, Cyril.
BARABOO: Dunham, Paul L.
BRILLION: Novak, Rudy, Manager, Hi-Wa-Ten Ballroom.
CUSTER: Bronk, Karl. Glodoske, Arnold.
DAKOTA: Passarelli, Arthur.
DENMARK: Kroll, Felix, Prop., Kroll's Hall.
EAU CLAIRE: Associated Orchestra Exchange (Ben Lyne and L. Porter Jung, Bookers).
HEAFFORD JUNCTION: Kilinski, Phil., Prop., Phil's Lake Nakomis Resort.
JANESVILLE: Cliff Lodge.
JUMP RIVER: Erickson, John, Manager, Community Hall.
KENOSHA: Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Shangri-La Nite Club.
LA CROSSE: McCarthy, A. J. Mueller, Otto.
LEOPOLIS: Brackob, Dick.
LUXEMBURG: Scarbour Hall, Frank Novak, Owner.
MADISON: Malt House, Oscar Lochner, Proprietor.
MANITOWOC: Chops Club.
MARSHFIELD: Bakerville Pavilion, Mr. Wenzel Seidler, Prop.
MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner.
MILWAUKEE: Caldwell, James. Cubie, Iva. Thomas, James.
MT. CALVARY: Sijack, Steve.
NORTH FREEDOM: Klingemeier's Hall.
OCONOMOWOC: Jones, Bill, Silver Lake Resort.
POTOSI: Stoll's Garage. Turner's Bowery.
REESEVILLE: Firemen's Park Pavilion.
ROTHSCHILD: Rhyner, Lawrence.
SHEBOYGAN: Bahr, August W. Kohler Recreation Hall.
SLINGER: Bue, Andy, alias Buege, Andy.
SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom.
STEVENS POINT: Midway Dance Hall.
STOUGHTON: Barber Club, Barber Brothers, Proprietors.
STRATFORD: Kraus, L. A., Manager, Rozellville Dance Hall.
STURGEON BAY: DeFoe, F. G.
SUPERIOR: Willett, John.
TIGERTON: Miechiske, Ed., Manager, Tigerton Dells Resort.
TOMAH: Cramm, E. L.
VALDERS: Mallman, Joseph.
WAUSAU: Vogl, Charles.
WAUTOMA: Passarelli, Arthur.
WHITEWATER: Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium

WYOMING
CASPER: Schmitt, A. E. Whinnery, C. I., Booking Agent.

CHEYENNE: Wyoming Consistory.
DISTRICT OF COLUMBIA
WASHINGTON: Alvis, Ray C. Ambassador Hotel. Berenguer, A. C. Burroughs, H. F., Jr. Columbian Musicians' Guild. W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Dude Ranch. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hodges, Edwin A. Huie, Lim, Manager, La Faree Restaurant. Hurwitz, L., Manager, The Coconut Grove. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Lynch, Buford. Pirate's Den.

CANADA
ALBERTA
CALGARY: Dowsley, C. L.
BRITISH COLUMBIA
VICTORIA: Shrine Temple.
MANITOBA
WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake.
ONTARIO
CORUNNA: Pier, William Richardson, Proprietor.
HAMILTON: Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager.
LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr.
LONDON: Palm Grove.
NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.
OTTAWA: Lido Club.
PETERBOROUGH: Collegiate Auditorium. Peterborough Exhibition.
SARNIA: Blue Water Inn, Thomas Kemsley, Proprietor.
TORONTO: Andrews, J. Brock. Casa Loma. Central Toronto Liberal Social Club. Chez Moi Hotel, Mr. B. Broder, Proprietor. Clarke, David. Cockerill, W. H. Eden, Leonard. Eisen, Murray. Henderson, W. J. LaSalle, Fred, Fred LaSalle Attractions. King, Edward. Mitford, Bert. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie.
WOODSTOCK: South Side Park Pavilion.

QUEBEC
MONTREAL: Sourkes, Irving.
QUEBEC CITY: Sourkes, Irving.
SHERBROOKE: Eastern Township Agriculture Association.

SASKATCHEWAN
SASKATOON: Avenue Ballroom, A. R. MacInnis, Manager. Cuthbert, H. G.

MISCELLANEOUS
 American Negro Ballet. Azarki, Larry. Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc. Bowley, Ray. Bogacz, William. Brad, Dr. Max, Wagnerian Opera Co. Bruce, Howard, Hollywood Star Doubles. Carr, June, and Her Parisienne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. Darktown Scandals, Ida Cox and Jake Shankle, Mgrs. Darragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Lajos, Manager. Gabel, Al. J., Booking Agent. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. Ginsburg, Max, Theatrical Promoter. Gonis, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heinley, Bobt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Frather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jassmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kauneonga Operating Corp., F. A. Scheffel, Secretary. Kessler, Sam, Promoter.

Kinsey Players Co. (Kinsey Comedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody) Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Tour, Inc. Plumley, L. D. Robinson, Paul. Rogers, Harry, Owner, "Frisco Follies." Rudnick, Max, Burlesque Promoter. Russell, Ross, Manager, "Shanghai Nights Revue." Santoro, William, Steamship Booker. Scottish Musical Players (traveling). Shavitch, Vladimir. Snyder, Sam, Owner, International Water Follies. Sponsler, Les. Steamship Lines: American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Tip, Tap Toe Dance Team. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolic Co." Walkathon, "Moon" Mullins, Proprietor. Watson's Hill-Billies. Welsh, Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Wolfe, Dr. J. A. Woody, Paul (Woody Mosher) Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada

ARIZONA
PHOENIX: Rex Theatre.
YUMA: Lyric Theatre. Yuma Theatre.

ARKANSAS
BLYTEVILLE: Ritz Theatre. Roxy Theatre.
HOT SPRINGS: Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre.
PARIS: Wiggins Theatre.

CALIFORNIA
BRAWLEY: Brawley Theatre.
CARNEL: Filmart Theatre.
CRONA: Crona Theatre.
DINUBA: Strand Theatre.
EUREKA: Liberty Theatre. Rialto Theatre. State Theatre.
FORT BRAGG: State Theatre.
FORTUNA: Fortuna Theatre.
GILROY: Strand Theatre.
HOLLYWOOD: Andy Wright Attraction Co.
LONG BEACH: Strand Theatre.
LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre. Frolics Theatre, J. V. (Pete) Frank and Roy Deaton, Operators. Million Dollar Theatre. Harry Popkin, Operator.
LOVELAND: Rialto Theatre.
MANTECA: El Rey Theatre.
MARYSVILLE: Liberty Theatre. State Theatre.
MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre.
UKIAH: State Theatre.
YUBA CITY: Smith's Theatre.

COLORADO
COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre.

CONNECTICUT
BRIDGEPORT: Park Theatre.
DARLEN: Darlen Theatre.
EAST HARTFORD: Astor Theatre.
HARTFORD: Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre.

Rivoli Theatre. Webster Theatre.
MYSTIC: Strand Theatre.
NEW CANAAN: Play House.
NEW HAVEN: White Way Theatre.
TAFTVILLE: Hillcrest Theatre.
WESTPORT: Fine Arts Theatre.
WINGED: Strand Theatre.

DELAWARE
MIDDLETOWN: Everett Theatre.

FLORIDA
HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre.
LAKELAND: Lake Theatre.
WINTER HAVEN: Ritz Theatre.
WINTER PARK: Annie Russell Theatre.

IDAHO
BLACKFOOT: Mission Theatre. Nuart Theatre.
IDAHO FALLS: Gayety Theatre. Rio Theatre.
REXBURG: Elk Theatre. Romance Theatre.
ST. ANTHONY: Rialto Theatre. Roxy Theatre.

ILLINOIS
FREEPORT: Winnishek Players Theatre.
GENEVA: Fargo Theatre.
LINCOLN: Grand Theatre. Lincoln Theatre.
ROCK ISLAND: Riviera Theatre.
STREATOR: Granada Theatre.

INDIANA
INDIANAPOLIS: Civic Theatre. Mutual Theatre.
NEW ALBANY: Grand Picture House. Kerrigan House.
TERRE HAUTE: Rex Theatre.
VINCENNES: Moon Theatre. New Moon Theatre.

IOWA
COUNCIL BLUFFS: Liberty Theatre. Strand Theatre.
DUBUQUE: Spensley-Orpheum Theatre.
SIoux CITY: Seff Theatre Interests.
WASHINGTON: Graham Theatre.

KANSAS
EL DORADO: Eris Theatre.
INDEPENDENCE: Beldorf Theatre.
KANSAS CITY: Art Theatre. Midway Theatre.
LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre.
LEAVENWORTH: Abdallah Theatre.
MtPHERSON: Ritz Theatre.
PARSONS: Ritz Theatre.
WINFIELD: Ritz Theatre.

KENTUCKY
ASHLAND: Capitol Theatre. Grand Theatre.

LOUISIANA
LAKE CHARLES: Palace Theatre.
WEST MONROE: Happy Hour Theatre.

MARYLAND
BALTIMORE: Belnord Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.
ELKTON: New Theatre.

MASSACHUSETTS
ATTLEBORO: Bates Theatre. Union Theatre.
BOSTON: Casino Theatre. Park Theatre. Tremont Theatre.
BROCKTON: Majestic Theatre. Modern Theatre.
CHARLESTOWN: Thompson Square Theatre.
FITCHBURG: Majestic Theatre. Strand Theatre.
HAVENHILL: Lafayette Theatre
HOLYOKE: Holyoke Theatre. Inca Theatre.

LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre.
MEDFORD: Medford Theatre. Riverside Theatre.
NEW BEDFORD: Baylies Square Theatre.
ROXBURY: Liberty Theatre.
SOMERVILLE: Capitol Theatre. Somerville Theatre.
SOUTH BOSTON: Strand Theatre.
STOUGHTON: State Theatre.

MICHIGAN
BAY CITY: Temple Theatre. Washington Theatre.
DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre.
DOWAGIAC: Century Theatre.
GRAND HAVEN: Crescent Theatre.
GRAND RAPIDS: Rialto Theatre. Savoy Theatre.
LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre.
MT. CLEMENS: Bijou Theatre. Macomb Theatre.
NILES: Riviera Theatre.
SAGINAW: Michigan Theatre.
SAULT STE. MARIE: Temple Theatre.

MINNESOTA
HIBBING: Astor Theatre.
NEW ULM: Lyric Theatre. Time Theatre.

MISSISSIPPI
JACKSON: Alamo Theatre. Booker Theatre.
LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre.
PASCAGOULA: Nelson Theatre.
PASS CHRISTIAN: Avalon Theatre.
ST. LOUIS: A. and G. Theatre.
YAZOO: Yazoo Theatre.

MISSOURI
CHARLESTON: American Theatre.
KANSAS CITY: Liberty Theatre.
MAPLEWOOD: Powhattan Theatre.
SIXKESON: Malone Theatre. Rex Theatre.
ST. JOSEPH: Crystal Theatre. Lewis Charwood Theatre. Royal Theatre.
ST. LOUIS: Ambassador Theatre. Ashland Theatre. Baden Theatre. Bremen Theatre. Bridge Theatre. Circle Theatre. Janet Theatre. Lee Theatre. Loew's State Theatre. Lowell Theatre. Missouri Theatre. O'Fallon Theatre. Pauline Theatre. Queens Theatre. Robin Theatre. Salisbury Theatre. St. Louis Theatre.
WEBB CITY: Civic Theatre.
WEBSTER GROVES: Ozark Theatre.

MONTANA
BUTTE: Broadway Theatre.

NEBRASKA
GRAND ISLAND: Empress Theatre. Island Theatre.
KEARNEY: Empress Theatre. Kearney Opera House.

NEW HAMPSHIRE
NASHUA: Colonial Theatre. Park Theatre.

NEW JERSEY
ATLANTIC CITY: Royal Theatre.
BOGOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERS: Ritz Theatre.
CLIFTON: Strand Theatre. Strand Theatre.
FLEMINGTON: Strand Theatre.
FRENCHTOWN: Gem Theatre.
GLASSBORO: Glassboro Theatre.
HACKETTSTOWN: Strand Theatre.
JERSEY CITY: Transfer Theatre.

LAMBERTVILLE: Strand Theatre.
LAKEWOOD: Palace Theatre. Strand Theatre.
LITTLE FALLS: Oxford Theatre.
LONG BRANCH: Paramount Theatre.
LYNDHURST: Ritz Theatre.
NETCONG: Palace Theatre.
SOMERVILLE: Court Theatre.
NEWTON: Newton Theatre.
PATERSON: Capitol Theatre. Plaza Theatre. State Theatre.

PITMAN: Broadway Theatre.
POMPTON LAKES: Pompton Lakes Theatre.
TOMS RIVER: Traco Theatre.
WESTWOOD: Westwood Theatre.

NEW YORK
AMSTERDAM: Orpheum Theatre.
AUBURN: Capitol Theatre.
BEACON: Beacon Theatre. Roosevelt Theatre.
BROOKLYN: Bronx Opera House. Tremont Theatre. Windsor Theatre.
BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Star Theatre.
BUFFALO: Eagle Theatre. Old Vienna Theatre.
CATEKILL: Community Theatre.
DOBBS FERRY: Embassy Theatre.
DOLGOVILLE: Strand Theatre.
FALCONER: State Theatre.
GLENS FALLS: State Theatre.
GOSHEN: Goshen Theatre.
JOHNSTOWN: Electric Theatre.
MT. KISCO: Playhouse Theatre.
NEWBURGH: Academy of Music.
NEW YORK CITY: Arcade Theatre. Belmont Theatre. Beneson Theatre. Blenheim Theatre. Irving Place Theatre. Jay Theatres, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre.
NIAGARA FALLS: Hippodrome Theatre.
PAWLING: Starlight Theatre.
PELHAM: Felham Theatre.
POUGHKEEPSIE: Liberty Theatre. Playhouse Theatre.
SAUGERTIES: Orpheum Theatre.
TROY: Bijou Theatre.

LONG ISLAND, N. Y.
FREEPORT: Freeport Theatre.
NICKSVILLE: Hicksville Theatre.
HUNTINGTON: Huntington Theatre.
LOCUST VALLEY: Red Barn Theatre.
MINEROLA: Mineola Theatre.
SAG HARBOR: Sag Harbor Theatre.
SEA CLIFF: Sea Cliff Theatre.
SOUTHAMPTON: Southampton Theatre.

NORTH CAROLINA
DURHAM: New Duke Auditorium. Old Duke Auditorium.
GREENSBORO: Carolina Theatre. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAPOLIS: New Gem Theatre. Y. M. C. A. Theatre.
LENOIR: Avon Theatre.
NEWTON: Catawba Theatre.
WINSTON-SALEM: Colonial Theatre. Hollywood Theatre.

NORTH DAKOTA
FARGO: Princess Theatre.

AKRON: DeLuca
FREMONT: Fremont
PARAN: Parana
LIMA: Faurer
 Lyric
 Majes
MARIET: Hippo
 Putna
MARION: Ohio
 State
MARTIN: Elzner
 Fenra
SPRING: Liber
BLACKV: Bays
 Midw
 Falca
 Rivoli
CHICKA: Ritz
ENID: Aztec
 Crite
 New
NORMA: Soon
 Univ
 Vars
OKMUL: Orph
 Yale
PICHER: Wint
SHAWN: Oede
MEDFO: Holly
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PORTL: Broa
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ERIE: Colo
FRACK: Gar
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GIRAR: Gira
HAZLE: Cap
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PALME: Colo
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THE DEATH ROLL

Baltimore, Md., Local 40—William J. Hopper. Bangor, Me., Local 768—Rodney I. Rowe. Beaver Falls, Pa., Local 82—William G. Robbins. Boston, Mass., Local 9—George W. Stewart, Roger Blanchard. Buffalo, N. Y., Local 43—Rudolph Baumber. Chicago, Ill., Local 10—Maurice Boradkin, Walter L. Slater, Paul Thaens, Bruno Mastrianno, Samuel Ball, Ben Kluegel, Karel Vashovsky, L. E. Osborne, John P. Engedahl, John Peardon. Cleveland, Ohio, Local 4—Max Faetkener. Cleveland, Ohio, Local 4—Sol Marcosson. Denver, Colo., Local 20—Jack E. Fry, Franklin Cleverly, A. Elmer Nelson. Detroit, Mich., Local 5—Daniel Roffo. East St. Louis, Ill., Local 717—T. M. Carter. Hammond, Ind., Local 203—George C. Hay. Houston, Texas, Local 65—N. I. Guberman, E. C. Brock. Kansas City, Mo., Local 34—Arnold Volpe, Ernest F. Browne, W. S. Tipton. Kansas City, Mo., Local 627—William Brown. Lancaster, Pa., Local 294—Florenz A. Rehm. Milwaukee, Wis., Local 8—Fred W. Brunkhorst, Clarence Juedes. Montreal, P. Q., Canada, Local 406—Robert E. Reynolds. Nashua, N. H., Local 359—James E. McWeeney. Newark, N. J., Local 16—George Randall, Sr., Martin Bartsch. New London, Wis., Local 300—Larry Fralling. New Orleans, La., Local 174—Armand Veazey. New York, N. Y., Local 802—Julian Andreas, James Beggs, Robert F. Douge, Louise Dunham, Alberto Pio Fantoni, Emil Hafelfinger, Frank J. Higgins, Henry Thomas Jones, Henry Lazar, William C. Noll, Domenico Sodero, Maurice Siegel (violin), Louis Strack, Rudolph Williams, Ike Zwielsen. Norristown, Pa., Local 341—Grant Bolton. Philadelphia, Pa., Local 77—William K. Sherwin. Pittsburg, Kan., Local 452—Sam Kay Von Schrittz. Pittsburgh, Pa., Local 60—John Mazza, Mike Sassano. Richmond, Calif., Local 424—A. A. Hart. St. Louis, Mo., Local 2—Thomas M. Carter, Paul Thaens, Fred C. Adderley. St. Paul, Minn., Local 30—Martin Hurt. St. Petersburg, Fla., Local 427—Josepf Datter. San Francisco, Calif., Local 6—Jack Fait, Otto Lercher. Sault Ste. Marie, Mich., Local 593—George Westcott. Wilmington, Del., Local 311—C. Victor Beggs, Jr.

CHANGES IN OFFICERS' ADDRESSES

Local 83, Lowell, Mass.—President, B. P. Jarkin, Newfield St., North Chelmsford, Mass. Local 141, Kokomo, Ind.—Secretary, Walter Sparks, 523 East Taylor. Local 285, New London, Conn.—President, J. Nicholas Danz, Boston Post Road, Waterford, Conn.; Secretary, Edmon S. Brown, 54 Washington St., Mystic, Conn. Local 517, Port Townsend, Wash.—President, Vernon G. Jones, 806 Cass St. Local 642, Helena, Mont.—Secretary, Kenneth Buckles, 124 Edwards. Local 678, Chariton, Iowa.—Secretary, H. A. Shirer, 1337 Braden Ave.

OFFICERS OF NEW LOCALS

Local 366, Winchester, Va.—President, John "Pete" Miller, P. O. Box 335; Secretary, J. W. Lloyd, Jr., 518 North Loudoun St. Local 634, Keene, N. H.—President, Charles H. McDonald, 32 Howard St.; Secretary, Nathan Shutsman, 42 Pine St. Local 672, Juneau, Alaska—President, Robert S. Laney, P. O. Box 1352; Secretary, Harry J. Krane, P. O. Box 1352. Local 673, Rock Hill, S. C.—President, S. M. Epps, 1024 Park Ave.; Secretary, J. Will Proctor, 542 Marlon St.

INDIANAPOLIS HAS WEALTH OF INTEREST FOR VISITORS

(Continued from Page One)

which forms a part of the impressive Indiana University Medical Center. The Center includes three hospitals, the Ball residence for nurses, and the buildings of the Medical and Dental Schools.

Of all the points of interest in Indianapolis, widest publicity has been given to the Indianapolis Motor Speedway where, each Decoration Day, approximately 150,000 sports fans see the running of the international classic, the 500-mile race. This is the most famous automobile race track in the world.

The Indianapolis Municipal Airport, six miles west of the center of the business district, has been given an A-1-A rating by the Bureau of Air Commerce, the highest rating obtainable. Transcontinental and Western Air, American Airlines and Eastern Airlines operate many schedules daily in all directions.

Indianapolis and Indiana have paid full homage to the memory of the beloved Hoosier poet, for in addition to the Riley Library and the Riley Hospital, visitors will wish to visit Riley's home on Lockerbie Street, which is maintained as a shrine and open to the public. His boyhood home at Greenfield, nineteen miles east of Indianapolis, has recently been restored and refurbished in the period of the poet's occupancy and is now open to the public.

A recently completed restoration of great historic interest is that of the home of Benjamin Harrison, 23rd president of the United States. The home at 1230 North Delaware Street has been restored and opened to the public through the efforts of the directors of Indianapolis' outstanding Music School, the Arthur Jordan Conservatory, which adjoins the Harrison Home on the south.

Butler University, enrolling 2,000 students, is located within the city limits. The stranger in the city should take time to visit John Herron Art Museum at 16th and Pennsylvania Streets, also the Children's Museum, one of the few in the United States.

The former home of Charles Warren Fairbanks, a vice-president of the United States, is now the home of the Indianapolis Life Insurance Company, which has preserved the original beauty of the estate.

The home of Booth Tarkington, world-famous author and playwright, and the former home of Meredith Nicholson, famous Hoosier author and now U. S. Ambassador to Nicaragua, are located in Indianapolis' finest residential district. Adjoining the Nicholson home is the home of Kin Hubbard, now dead, creator of the nationally famous "Abe Martin." The Hubbard family still occupies the home. Perry Stadium, home of the American Association Indians, is the finest minor league park in the United States and has the reputation of being the best equipped for night baseball. You will see this on your way to the Motor Speedway.

Individual sightseers will have special interests which will lead them to look up other spots and institutions. The list above, however, should be in every visitor's notebook as "must do" when in Indianapolis.

MUSICAL CULTURE NOW CENTERS IN AMERICA

(Continued from Page One)

Other cities will eventually follow the lead of San Francisco. Edward Johnson is now working on a plan for absorbing the new audience created for opera through which the Met would act as a clearing house for the entire country. Those cities which the Met has not been able to accommodate with its annual tours because of the distance and the expense involved, would be able to have opera presentation, the Met supplying a few of its leading singers, conductors, concertmasters and coaches. Local organizations would furnish the bulk of talent, orchestra and ballet. This would mean more permanent organizations in more cities, more opportunities for musicians.

Make no mistake about it, this country is going places musically. I know that musicians have had a tough time during the last few years getting adjusted to what is called technological advance; radio and sound pictures chiefly. But I'm anything of a prophet, more and more opportunities for musicians will crop up while economic conditions advance as a result of these technological improvements. And for these reasons; we now have a nationwide audience for symphony and opera. Radio created an audience which did not exist before. Will this audience be eternally content to hear disembodied music; i. e., radio music? The increase in symphony orchestras is one answer. Unless I'm awfully mistaken, radio will turn out to be the best salesman for the real thing in music this country has ever had.

TREASURER'S REPORT

FINES PAID DURING FEBRUARY, 1940

Table listing names and amounts of fines paid during February 1940. Includes names like Attig, Preston; Anderson, Ernest; Allen, Gene; Bernat, Edw. L.; Bowman, David; Benson, Bill; Bleecker, Jerry; Brady, Phil; Beran, Edw. G.; Boresteel, Ken; Brooks, Max; Bell, Bob; Bennett, Murray; Berg, Carl Albert; Battaglia, Frank R.; Blande, Edw. Gordon; Berry, Parker; Brande, Morton; Curtis, Hal; Cady, Bill; Cady, Earl; Cozzi, Roger; Carroll, Wm.; Casey, John Wm.; Castanza, Henry; Core, Dean; Connor, Louis; Carter, H. E.; Crawford, George; Cornfield, Wm.; Cuda, Jos., Jr.; Colon, Emil; Curbelo, Jose A., Jr.; Cooke, John; Cacciagetti, Henry; Darby, Eddie; Dennis, Gene; Diamond, Archie; Drago, James; Drabyk, Mike; Davis, Coleridge; Dobrushin, Saul; DeKarske, Karl; Dietz, Roger; Evans, Jack; Engstrom, Don; Flaks, Ted; Falke, Walter; Fagan, Clyde; Ferguson, Harmon; Fabian, Ted; Fenwick, Ted; Green, Wm. H.; Gross, Mitchell; Guy, Buddy; Gregory, Dea; Gambia, James; Gambia, John Jos.; Gelsen, Michael; Genovese, Jos.; Garrison, Byron; Howard, Hal; Hutchins, Marshall; Hafstein, Bud; Haneke, John Richard; Hurtado, Celso; Halamary, Ross; Halferty, Virginia; Iannotti, Orlando; Jaromey, Victor; Judelson, Jacob J.; Kellogg, Klayton; Kuniewicz, John; Kascher, Clarence W.; Kwiatkowski, Wm.; Knight, Delmar; Local 570; Lancaster, Edward; Leacox, Brammer; Lanasa, Sam; Levin, Irving; Lara, Fred J.; Merlino, Paul; Merlino, Nick; Merlino, Louis; Merlino, Joseph; Merlino, John; Matthews, Joe; Medeland, Clyde; Milan, Fred; Mishlove, Hyman; Masters, West; Machado, Leon; Mann, Jas. A.; Marie, Frank; Meservey, Norman; Matcha, John J.; McDonald, James; Nelson, George; Nielson, Al; Nickerson, E. Kay; Ohi, James; Pohl, Daniel J.; Polikoff, Herman; Peck, Earl; Potter, Jimmy; Pinnel, Michael; Poms, Jack; Powrie, Jack; Patrick, Henry; Pope, Kent; Perry, Newt; Palmer, Austin; Reed, Forrest; Reichmuth, Joe. L.; Ruddy, Wm. G.; Rowles, Jimmie; Royce, Paul; Sample, Jack; Shairo, Zeke; Skingsley, Abe; Suto, Emery; Schlottman, Garnet; Sittenfeld, Max; Sampson, E. Carl; Stewart, Milton J.; Storer, Bob; Sambo, Frank; Scharf, Murray; Tafoya, Fred; Taloff, Andre; Tessmer, Edw. G.; Towne, Loren; Vincent, Larry; Valdivia, Paul; Vineberg, John; Villa, Jesus; Wharton, Odle; Williams, Loring; Winnick, Wm.; Watts, Wm.; Weber, Milton; Weyermann, Carl; Welland, Arthur; Weaver, Joe; Walsh, Wm. F.; Wyker, Walter; Wellington, George C.; Wilson, Jesse; Zahradka, Joe; Ziegler, Joe.

\$1,871.09

CLAIMS PAID DURING FEBRUARY, 1940

Table listing names and amounts of claims paid during February 1940. Includes names like Albert, Don; Ahles, Andrew; Andre, Mildred; Ashman, Eddie; Baesman, Fred W.

Table listing names and amounts of claims paid during February 1940. Includes names like Beck, Martin; Bradshaw, Tiny; Blackstone, Nan; Berigan, Bunny; Baffa, Emil; Blaine, Jerry; Brown, Cleo; Cross, Maury; Candullo, Joe; Coburn, Jolly; Cornish, Herbert; Canham, Wm. S.; Devine, Thos. J.; Davies, Lew; DeRosier, E.; Davis, E. Annette; Eckel, Charles; Friml, Rudolf, Jr.; Fogelman, Benj.; Frazer, Kip; Gardner, Billy; Grabek, Walter; Herbeck, Ray; Hayes, Edgar; Johnson, Curly; Johnson, Albert J.; Jurko, Paul; Kibbler, Gordon; Menking, Ray; Marshall, Reg.; Martel, Gus.; Mitchell, Albon; Masters, West; Mills, Jay; McHale, Jimmy; Navara, Leon; Nebbe, Carl; Palazini, Peter; Price-Fowler; Puzzo, Joe.; Reiber, Bill; Stewart, Samuel; Sousa, John Philip, III.; Stevens, Dale; Stoff, Fred A.; Tip, Tap, Toe Dance Team; Vance, Dizzy.

\$1,146.91

Respectfully submitted, HARRY E. BRENTON, Financial Secretary-Treasurer.

WHAT NEXT?

A new spray process of silvering is said to cut the time and cost of making mirrors. Mirrors made by the new process are brighter, longer-lasting, it is also said.

Steel so hard that it can cut glass has been produced in a new automatic electric steel-hardening furnace. The new hard steel is designed for the manufacture of dies. The makers say that more than two hundred such dies have been shaped from the metal without any appreciable distortion which would require supplementary machining or reshaping. It is estimated that potential economies of from forty to sixty per cent. in the manufacture of dies should result.

Trucks and automobiles of the Middlesex County government in London, England, will soon be operating on sludge gas—a by-product of the county sewage plant—to save gasoline. Middlesex County, a part of metropolitan London, is building a \$35,000 plant to make use of this by-product in motor vehicles possible. Similar use of sludge gas has been reported as common in Germany.

When the wearer of a new life preserver jacket finds himself in water, a patented distress signal light goes on automatically and burns continuously for over seventy-two hours. Electric current for the light is made by an inbuilt battery, consisting of a zinc tube with carbon rod center, which is inactive and non-deteriorating until in contact with water.

Dinner on an elevator is the latest in restaurant service. It is being tried at a New York restaurant. The customer writes his order on a slip of paper, drops it down a slot, and presses a button which sends a square tray, in the center of the table, down to the kitchen, where the food is put on it and the tray sent up again.

Radio Corporation of America has developed a system of relay transmission extending the range of television from fifty miles to a much greater distance. The new method of transmitting makes it possible for a station in New York City to reach receivers in cities as far distant as Boston and Washington. This, the corporation said, clears away a principal technical difficulty which hitherto has obstructed the development of television broadcasting.

Remote control has been installed on a fifty-ton storage battery locomotive used by the Kansas City Power and Light Company. The operator directs the unloading of four nine-car trains a day from a master control panel which starts, stops and reverses the locomotive. He stands where he can see that each of the hopper cars is exactly in position for bottom dumping to a conveyor belt.

An eighteen-year-old Italian inventor is reported to have made an automobile capable of traveling one hundred and thirty-seven miles on one gallon of gasoline and with a top speed of thirty-seven miles an hour. The auto is a two-seater, weighing only two hundred and eighty pounds. It can easily be put in motion by a system of pedals, for use if gasoline runs out.